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THE COMPLETE WORKS OF JOHN RUSKIN

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San Martino, Lucca
(1874)

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THE WORKS OF JOHN RUSKIN

EDITED BY

E. T. COOK

AND

ALEXANDER WEDDERBURN

UNIV. OF
CALIFORNIA

LONDON
GEORGE ALLEN, 156, CHARING CROSS ROAD
NEW YORK: LONGMANS, GREEN, AND CO.
1906

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VOLUME XXI

THE RUSKIN ART COLLECTION AT OXFORD

CATALOGUES, NOTES, AND INSTRUCTIONS

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THE

RUSKIN ART COLLECTION AT OXFORD

CATALOGUES, NOTES, AND INSTRUCTIONS

BY

JOHN RUSKIN

LONDON
GEORGE ALLEN, 156, CHARING CROSS ROAD
NEW YORK: LONGMANS, GREEN, AND CO.
1906

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Note.—Of the drawings shown in these illustrations, the following have been previously published: XXVI. (*Artist*, July 1897); XXVII. (*Studies in Ruskin* and *Magazine of Art*, April 1900); XXVIII. (*Artist*, July 1897, and *Literature*, August 24, 1901); XXIX. (*Studies in Ruskin*); XXX. and XXXI. (*Artist*, July 1897); XXXII., XXXIII., and XXXIV. (*Studies in Ruskin*); XXXV., XXXVIII., XLIII., and XLVIII. (*Artist*, July 1897); LXVI. (*Architectural Review*, Christmas Number, 1897); and LXVII. and LXIX. (*Artist*, July 1897). The interior of the Drawing School (XXIV.) and the bust by Boehm (LXX.) were also reproduced in *Studies in Ruskin*.

Of the drawings here shown, the following have been exhibited: XXVI. (Ruskin Exhibition at Manchester, 1904, No. 311); XXVII. (Ruskin Exhibition at the Royal Society of Painters in Water-Colours, 1901, No. 35, and Manchester, No. 372); XXVIII. (Bradford Exhibition, 1904, No. 442); XXIX. (Bradford, No. 440); XXXI., the crab only Water-Colour Society, No. 172); LIX., rush only (Coniston Exhibition, 1900, No. 185; Water-Colour Society, No. 44; and Manchester, No. 410); LXIV. (Coniston, No. 182).

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INTRODUCTION TO VOL. XXI

Of the contents of this volume a large part has not before been printed, very little has been published, and the whole will be new to many readers of Ruskin's writings. It gives, for the first time, a complete Catalogue of the Ruskin Art Collection presented by him to the University of Oxford, and brings together within one volume a larger number of reproductions of his drawings than has hitherto so appeared.

In connexion with the Art Collection Ruskin printed at various dates several Catalogues, Notes, and Instructions. He also wrote, and deposited in two MS. books in his Drawing School at Oxford, a large number of additional Notes. These have not hitherto been printed. In this volume all the printed Catalogues, Notes, and Instructions are included, and with them are now incorporated all the MS. Notes. The Bibliography of this section of Ruskin's work is extremely intricate, and it is not necessary to trouble the reader in this Introduction with the details. A general statement will be found at p. 1, and fuller Bibliographical Notes, given in the usual detail (very necessary in this case for the identification by collectors of the several editions), are supplied at pp. 5, 55, 161. It may here be stated generally that the arrangement of the present volume has been governed by two considerations. In accordance with the general scheme of the edition it includes all Ruskin's writings on the Art Collection, in whatever form they may have appeared; but it also serves the purpose of a Catalogue of that Collection, as it may now be seen at Oxford.

The attainment of this latter object involves some addition to Ruskin's notes.[1] He never completed a catalogue of the whole Collection, and he made many changes in its arrangement subsequent to the printing of his catalogues. Moreover, a large number of examples were deposited by him in the Drawing School, but not sorted out into their intended places. In connexion with the preparation of the present volume the Collection has been carefully examined, and many gaps have been filled up from the hitherto unarranged examples. An Index to the whole Collection has also been added. It should be said

[1] Such additions are either included in square brackets or indicated in footnotes.

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that Ruskin in many cases did not name or identify examples deposited in the School; an endeavour has been made in this volume to supply all such omissions.

In the following pages account is given, first, of the circumstances attending the formation of the Collection; and, next, of its arrangement, scope, and nature. The Ruskin Art Collection is little known even to students of his work, and still less to the general public, but it is full of various interest; it presents a very characteristic exemplification of his ideas and tastes; it is the richest collection of his drawings, and one of the most splendid monuments of his munificence.

In the Introduction to the previous volume some account has been given of Ruskin's Professorship at Oxford, so far as his lectures and general educational influence are concerned. His professional teaching in the criticism and practice of art was reserved for the present volume. He had in this matter to create his own duties, and we have already heard in the *Lectures on Art* the general conception which he had formed of them. "A youth is sent to the Universities," he said, "not to be apprenticed to a trade, nor even always to be advanced in a profession, but always to be made a gentleman and a scholar."[1] He conceived it, therefore, to be "the function of this Professorship to establish both a practical and critical School of Fine Art for English gentlemen: practical, so that if they draw at all, they may draw rightly; and critical, so that they may both be directed to such works of existing art as will best reward their study, and enabled to make the exercise of their patronage of living artists delightful to themselves by their consciousness of its justice, and to the utmost beneficial to their country, by being given only to the men who deserve it."[2] It was in order to carry out this double function of the Slade Professorship that the Ruskin Drawing School and the Ruskin Art Collection were established. Before proceeding to explain the organisation of the School and the Collection it is necessary to give a few details about the arrangements which Ruskin found existing, and the alterations which he carried out, in order to make intelligible various allusions in the present volume. The University Galleries are placed in the Taylorian Building — the fine structure (opposite the Randolph Hotel) which is perhaps the most graceful work of the Classic Revival in England. The Galleries on the first floor include a long gallery divided into small rooms; one of these contains the

[1] See Vol. XX. p. 18; and in this volume compare p. 165.
[2] Vol. XX. p. 27.

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drawings by Turner which Ruskin had presented to the University in 1861; others contain drawings by Raphael and Michael Angelo; and a room adjoining these was at first the only accommodation provided for the Slade Professor and his classes. The room is still known as "the Professor's room"; there Ruskin held his first classes and at first deposited his illustrative examples; this is "the Upper School" or "the room upstairs" referred to in the Catalogues. The ground floor of the west wing of the building (now the Ruskin Drawing School) was at the time of Ruskin's appointment part of the Sculpture Galleries. In another part of the building Art Classes were held in connexion with "South Kensington" (*i.e.*, the Science and Art Department) for the benefit of townsmen; for members of the University no instruction in art was provided. The master of the Art Classes was Mr. Macdonald.[1]

Ruskin began to accumulate and arrange his specimens immediately on his appointment to the Professorship; he was able to refer to several of them in his first course of lectures, and a preliminary catalogue was published in 1870 simultaneously with those lectures. (This is the *Catalogue of Examples*, No. 1 in the Bibliographical List on p. 1.) "The greater number of examples I shall choose," he said, in his first lecture at Oxford, "will not at first be costly. But in process of time I have good hope that assistance will be given me by the English public in making the series here no less splendid than serviceable."[2] During his first tenure of the Slade Professorship these purposes steadily advanced, though most of the "splendid" specimens added to the collections were the result, I fancy, of Ruskin's unaided generosity. As the examples accumulated, and as his ideas of a University Drawing School developed, Ruskin found himself hopelessly cramped for want of room. He accordingly applied to the University for additional space, and for permission to endow a Mastership of Drawing. There are among Ruskin's papers several letters to various University officials on the subject; the following to Acland explains his purposes very clearly:—

"Oxford, *14th March*, 1871.

"My dear Acland,—As more than half the term of my Professorship is expired, I shall not, I hope, be thought over-hasty in asking the Delegates now to assist me in carrying out some of the plans which I spoke of to the Vice-Chancellor and to you, when we first went through the University Galleries with a view to the establishment of a system of art-study in them.

[1] For whom, see Vol. XV. p. 475 *n.*
[2] Vol. XX. p. 34.

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"I am not sure what is meant in modern English by the term 'artisan,' but the men whom I myself should call 'artists' by profession—namely, potters, weavers, metal and glass workers, sculptors, and painters—can none of them be taught their businesses (nor any portion of their businesses as a definite craft) in the University Galleries as now built, nor do I think that the teaching of those businesses is any part of the function of the University. On the other hand, the grammar of all the arts *may* be taught to young persons residing in Oxford or its neighbourhood, and the Galleries may be so arranged as to form an instructive and pleasant museum of art for persons of all ages.

"I wish in the upper long gallery to carry out as far as possible the ends contemplated by the Delegates, in its present arrangement, to make it a beautiful picture gallery, containing in its centre the priceless studies by Raphael and Michael Angelo.[1] I hope to add one or two works to the series of prints, etc., now exhibited there, and that it may eventually become rich and beautiful in every corner of it.

"I want the series of rooms between it and the Turner room altogether for my own University pupils. And I want the room now occupied by the town classes for a grammar-school of Art. I wish to make it thoroughly interesting even to very young children, to fill it with prints by great masters for the general public, and with cases containing books, seals, casts of coins, etc., properly catalogued and illustrated, and to conduct the teaching there, with the assistance of Mr. Macdonald, on a system designed primarily for the sons and daughters of gentlemen, though, I hope, not likely to be unprofitable even to (whatever we mean by the term) artisans and their children, but absolutely distinct from that adopted by the authorities at Kensington for the promotion of mechanical, and therefore vile, manufacture.

"I do not wish to interfere with the present arrangements for the students until the October term; but I want to arrange the room in my own way, so that it may be seen complete and ready for work by the public at Commemoration. This I can of course do without disturbing the classes, and with some increase of present interest to them, as I shall immediately cover the lower walls with the prints or drawings of the third or Reference Series spoken of in my lectures.

"In the last year of my Professorship, from this next October to June of '72, I would do all I could to promote the working of this lower school by bringing such masters as I could confide in to show

[1] See *Lectures on Art*, § 141 (Vol. XX. p. 130).

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the pupils different methods of work, but my own teaching would necessarily be always to the members of the University only, who would, however, assuredly join in the opportunity of working sometimes under other teachers in the general school.

"I should be prepared to furnish myself whatever funds are now furnished by the Kensington schools; but I would not allow any prizes of any kind to be contended for, nor any drawings to be prepared for exhibition in any place, in schools under my direction, as I believe the habit of working either for distinction or exhibition to be altogether destructive of the probity and peace of heart necessary for the doing of all good work.

"I propose at once to place the Psalter of St. Louis[1] and some other very valuable MSS. in cases on the table in the great gallery, not as gifts but as loans while the working of the plan is tested, and the works of art in the lower room, in cases, and some others, would be lent only on the same conditions, those in the Reference Series, as in the other two series, will be gifts; but I retain the right, in all the three series, to take out any *one* that I want to use myself at any time—of course I don't mean of the Loires or formerly given Turners, which are now University property, but of the new series now given, which are not yet in form of law accepted.

"When you have thought over this matter, write to me in London. I shall be in Oxford again, however, on Saturday, and would meet the Delegates for any necessary explanations at any hour they pleased to appoint in the following week.

"Believe me, dear Acland,

"Ever faithfully yours,

"J. Ruskin.

"Henry Acland, Esq., M.D., F.R.S.,
etc., etc., etc."

The University had agreed in principle to Ruskin's generous proposal; but in the summer of 1871 he fell ill at Matlock when the transaction was still uncompleted. It remained much in Ruskin's mind. Acland had gone to Matlock to see him, and they had much talk on the subject. "One day Ruskin, who was weak and suffering, and confined to his bed, suddenly drew out a cheque for £5000 from under his pillow and said, 'There, Henry, that's to endow the Master.' Acland was naturally inclined to demur at such an unconventional transaction, but his patient's health forbade excitement or argument, and the cheque was

[1] See below, pp. 15, 270.

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taken and invested in the name of Trustees."[1] There was, however, no great reason why Acland should have demurred, as Ruskin's general intention in the matter had been notified, some months before, to the Vice-Chancellor. The gift was accepted by a vote of Convocation on November 22, 1871. The collections intended for use by the Drawing Master were not as yet formally made over to the University.[2] The University on its side allotted to the Drawing School the West Wing of the Taylor Building. For a time the Professor's classes were still held in the room upstairs, and the "Educational Series" of examples were also placed there. Afterwards, when the West Wing was walled off from the rest of the Sculpture Galleries, the whole Collection of Examples was placed there. The plate opposite shows the Ruskin Drawing School in its ultimate form.

On his recovery from illness in 1871 Ruskin devoted himself to completing the collections, rearranging them, and preparing catalogues. The original *Catalogue of Examples* was now redistributed, with copious additions, into two separate pamphlets—describing, respectively, the "Standard and Reference Series" and the "Educational." (These are Nos. 2 and 3 in the Bibliographical List on p. 1.) The *Catalogue of the Standard and Reference Series* (printed in 1872) was never revised; but that of the *Educational Series* (printed in 1871) was revised in 1874. The manual labour of writing out the Catalogues was undertaken as a vacation exercise by his friend "Peter." "He would walk up and down the gallery, and from case to case, studying the pictures one by one, and dictating notes for students, and I at a writing-table did my best to catch them as they came. When they were written out they filled a good-sized volume, and for some time served the purpose of the printed guide-books now in use. They were so clearly given in the first instance that, when it came to fair copying, there was little to alter."[3] Ruskin also organised the teaching of the School. There was to be a University Class and a General Class, as explained by him below (see p. 165). For the use of the latter, to

[1] J. B. Atlay's *Memoir of Sir Henry Acland*, p. 371.

[2] See Ruskin's statement below, p. 171.

[3] "Recollections of Ruskin at Oxford," by "Peter," in *St. George*, vol. vi. p. 105. "One day," adds "Peter," "he sent me three photographs as examples of the things I ought to admire. On the backs were written three notes. Two only have I been able to decipher: 1 (A Study of the Virgin?) 'Raphael. Characteristic. Gracious and shallow; but high-bred and well-penned.' 2 (Crowning of the Virgin.) 'This is a photograph from a modern copy, exaggerating all the fallacies, being itself all hypocritical. But the fallacy is *there*. Early Raphael in Vatican; piety all sham, and copied from his master—but lots of good work, learning his own business.'"

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The Ruskin Drawing School, Oxford

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which he sometimes refers as the Lower School, he arranged (1872) a "Rudimentary Series" of examples (No. 5 in the List), accompanied by some "Instructions" in their use (No. 6 in the List). At a later date (1878) Ruskin intended to rearrange the collections; and in this connexion he prepared a large number of additional notes. These were dictated in January 1878 to his friend Dr. D. P. Chase, Principal of St. Mary Hall, and are now for the first time printed (Nos. 4 and 7 in the List). In 1875 Ruskin made over the whole Collection by deed of gift to the University. This deed comprised within its scope the drawings by Turner which Ruskin had presented to the University in 1861, superseded the deed of 1871, and gave all the drawings, etc., enumerated in the Catalogues. The whole Collection was to be known as "The Ruskin Art Collection"; it was to be kept "always in one or more suitable room or rooms in the University Galleries, or in some other building within and belonging to the University," and was to "be used in such manner as shall be most conducive to the teaching of drawing by the Master of Drawing, and generally to the study, knowledge, and practice of the Fine Arts in the University." The deed required that there should be made, "and at all times kept perfect and complete, one or more catalogue or catalogues of the Ruskin Art Collection." This requirement is supplied in the present volume. The dividends of a sum of £5332, 17s. 5d. New £3 per cent. Annuities, given by Ruskin, were to be applied in or towards the payment of the Master of Drawing; there was always to be such a Master, and he was to teach in the Ruskin Drawing School. For the purposes of the deed "Ruskin Trustees" were to be appointed. The official Trustees are the Vice-Chancellor and Slade Professor for the time being. The first non-official Trustees were Prince Leopold,[1] Dean Liddell, Acland, and Coxe.[2] The execution of the deed was witnessed by the Princess Alice, the Grand Duke of Hesse, and Prince Leopold. The Ruskin Drawing School was then one of the new sights of Oxford, and from time to time princes and princesses, who might be visiting at the Deanery, came to be shown round by the Professor. "They seemed to think their morning pleasant," Ruskin wrote on one such occasion to his cousin Joan, "and the Baron [in attendance] was very eager in asking me to come and visit him in Hesse-Darmstadt."

[1] See Vol. XX. p. xxxv.

[2] The present non-official Trustees are the Principal of Hertford (Dr. Boyd), the President of Trinity (Professor Pelham), the Rev. H. G. Woods (Master of the Temple), and Mr. T. W. Jackson (Worcester College). The deed is set forth in the *Oxford University Gazette* of June 1, 1875.

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Princess Alice on this occasion, having examined some of the cabinets, "eagerly asked me," wrote Ruskin to Mrs. Severn (May 31, 1875), "to 'lend' her some drawings for her children. So of course I asked if I might make them for her and give them to her, and of course she was good enough to be pleased; and then I asked her to tell me what she would have, and she said 'a water-lily' and some tree stems. And I think I shall do one for her that she'll like. For she verily knows what drawing is." The Princess, it seems from letters of Ruskin to Prince Leopold, sent for the Professor's inspection some of her own drawings, which he was invited to return with critical remarks and hints.

The mere fitting of the room had cost Ruskin three or four hundred pounds,[1] and in *Fors Clavigera* he says that on the series of examples he had spent "two thousand and more."[2] This calculation referred only to purchases made specially for the Drawing School, and is exclusive of examples already in his own collection which he transferred to the University. Whatever was wanted to fill a place in his scheme, he gave freely. Thus he cut "all to pieces" a copy of the volume of superb woodcuts known as the "Triumph of Maximilian" "for the Oxford men to learn drawing from."[3] He parted also with pages from the choicest manuscripts,[4] and with some of his most cherished Turners.[5]

The gifts of 1861 and 1875 and the endowment of 1871 did not exhaust Ruskin's intended benefactions to the University. When he resumed the Professorship in 1883 he hoped to be allowed to add greatly to them. He desired to equip the University more completely as a school of art, and to enrich its collections of examples. The extensions which he particularly desired are shown in a memorandum which he submitted to Acland in 1877:—

> "Fine Art has essentially three branches—Metal work, Sculpture, Painting.
>
> "It is *necessary* that the pupils of the Slade Professor should *see* these three processes of Fine Art conducted by the hand of a Master in each.
>
> "A painter's school is necessary, therefore a sculptor's, and a goldsmith's.

[1] See a letter to Professor Norton of April 3, 1871 (in a later volume).
[2] Letter 49.
[3] See (in a later volume) a letter to Professor Norton of February 13, 1872.
[4] See in this volume, pp. 15, 308.
[5] See pp. 11, 224, 259–260.

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"And these should be University appointments, and perfectly organised.

"The painter's schools being provided, room is required at the University Galleries for the addition of the sculptor's and goldsmith's working rooms, and external spaces for occasional large and rough work and inevitable lumber. But for myself I only require the goldsmith's forge, which I mean my pupils to work at, if they like, in order to understand the forms of Greek and Etruscan gold. The sculptor's room ought to be much larger, and under the command of some leading sculptor. I cannot hope to direct any modelling class myself; and the sculptor should be an architectural workman also, which would involve need for more rooms than I can at present hope would be conceded. There are also good schools of sculpture elsewhere, but none of jeweller's (Holbein or Dürer design) metal-work.

"JOHN RUSKIN.

"BRANTWOOD, *3rd November*, 1877."

This, it will be seen, was a scheme which he had already propounded in general terms in his Inaugural Lecture.[1] He was now, in 1883, prepared, if the University would allocate to his purposes the ground behind the Galleries on which the Ashmolean collections are now housed, to defray the cost of the building, and to present or bequeath many of his art treasures. The University, however, decided otherwise, and Ruskin revoked his purposes, in circumstances which will be detailed in a later chapter of our story.[2] He departed from Oxford in vexation of spirit, and in 1887 he requested the return of many of the examples which, though deposited in the Drawing School, had not been formally presented to the University (see p. 307). But when these were removed there still remained a large number of examples not included in any of Ruskin's Catalogues. These are enumerated at the end of this volume (No. 8 in the Bibliographical List on p. 1).

Having thus recounted the history of the Ruskin Art Collection and the foundation of the Ruskin Drawing School, I proceed to describe their purposes and contents. Ruskin's object, as we have seen, was to provide what may be called a critical apparatus, and to establish a school of elementary drawing. The Ruskin Drawing School has thus two sides—first, it includes a large, unique, and very valuable collection

[1] See *Lectures on Art*, § 5 (Vol. XX. p. 22).
[2] See the Introduction to the volume containing *The Art of England*.

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of works of art; secondly, it is a School of Art, under a master appointed by Ruskin. The formation of the collections was necessary, in order—as Ruskin explained to his pupils—"to call your attention, by precision of copying, to the qualities of good art, and to give you yourselves, such power of delineation as may assist your memory of visible things, and enable you to explain them intelligibly to others."[1] The establishment of a School of Art under a special master was necessary in order to carry out Ruskin's special theories of Art education. "After carefully considering," he wrote in 1871, "the operation of the Kensington system of Art-teaching throughout the country, and watching for two years its effects on various classes of students at Oxford, I became finally convinced that it fell short of its objects in more than one vital particular; and I have, therefore, obtained permission to found a separate Mastership of Drawing in connection with the Art Professorship at Oxford; and elementary schools will be opened in the University Galleries next October, in which the methods of teaching will be calculated to meet requirements which have not been contemplated in the Kensington system."[2] These two sides of the Drawing School—the School of Art and the collection of specimens—were developed by Ruskin with characteristic zeal and generosity. His gift of £5000 to endow the Drawing Mastership has already been mentioned. The Master of Drawing appointed by Ruskin was Mr. Alexander Macdonald, to whose steady teaching the Professor bore repeated testimony, and who, happily, still occupies the post. Ruskin found in him a valued friend, and they had a common hobby in chess. Mr. Macdonald has a large collection of chess letters from Ruskin, for when he was absent from Oxford the Slade Professor and the Drawing Master were in the habit of continuing their combats by correspondence. As a School of Art for University students the Ruskin Drawing School has, however, not been a large success. Its founder did not, indeed, begin with any great expectations. He was more anxious, as perhaps a University Professor should be, to lay down standard principles of teaching than to attract large numbers of scholars. His principles would, he hoped, be adopted in other schools; and to this end he wrote during his Professorship the lessons in elementary drawing entitled *The Laws of Fésole* (Vol. XV.). He also prepared, but did not formally publish, a series of drawing exercises, engraved in folio size. These were to be known as "The Oxford Art School

[1] See below, p. 71.
[2] *Fors Clavigera* (1871), Letter 9.

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Series," and are referred to in *The Laws of Fésole*. Ruskin was busy with them, as a letter to Professor Norton shows, in 1871. "Folio plates are in preparation," he wrote (September 24, 1871), "several successfully accomplished, for a series of examples to be issued to the public from the Oxford schools, with a short text to each number to replace my *Elements of Drawing*. They begin with Heraldry (what will you backwoodsmen say to that?), then take up natural history in relation to it." The Series is described here in Appendix I. (p. 311). "It matters comparatively little," he said, "whether few or many of our students learn to draw; but it matters much that all who learn should be taught with accuracy."[1] But those who learned were, I fear, fewer than Ruskin hoped even in his least sanguine moments. "As for the undergraduates," he said in 1883, "I never succeeded in getting more than two or three of them into my school, even in its palmiest days."[2] His recollection only slightly exaggerated the thinness of the attendance. "When the Professor was personally teaching," writes one of his University pupils, "he got some fifteen or twenty—if not to attend, at any rate to join. But whenever the chief attraction could not be counted on, the attendance sank to an average of two or three."[3] This modest average has seldom, if ever, been exceeded since Ruskin's time. The reason of the empty drawing-desks, so far as members of the University are concerned, has been stated in the preceding volume.[4] At Oxford a school which does not count in the schools is doomed to disappointment. Ruskin, it should be added, started with high hopes, and resolved from the first to insist on a high standard. He discouraged casual students, and would have nothing to do with dabblers. "I forgot to say," he wrote to Mr. Macdonald (Chambéry, April 20, 1872), "that you must at once put a stop to the entrance of students who only wish to copy a drawing here or there at their fancy. The same course must be gone through by every person who enters the school, young or old, subject only to such variation as you may find it necessary to make by selection of portion of the examples, or, for convenience, of one before another." But though the undergraduates held back, the young ladies of Oxford came forward, and from the institution of the School until now it has been largely and regularly attended by them. The system of teaching laid

[1] *Aratra Pentelici*, Preface, § 1 (Vol. XX. p. 193).
[2] *Studies in Ruskin*, p. 66.
[3] W. G. Collingwood's *Life and Work of John Ruskin*, 1900, p. 307.
[4] See Vol. XX. pp. xlvi.-xlvii.

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down by Ruskin was that defined in the Inaugural Lectures (see especially Lecture V.). Ruskin made his pupils begin straight away with the brush. "I have started them," he wrote to Professor Norton, "on a totally new and defiantly difficult practice; drawing all with the brush, as on Greek vases."[1] His pupils were "to begin by getting command of line;—that is to say, by learning to draw a steady line, limiting with absolute correctness the form or space you intend it to limit; to proceed by getting command over flat tints, so that you may be able to fill the spaces you have enclosed evenly, either with shade or colour, according to the school you adopt; and, finally, to obtain the power of adding such fineness of drawing, within the masses, as shall express their undulation, and their characters of form and texture."[2]

The order in which Ruskin desired objects to be studied was explained in a "Note" which he issued on resuming the Professorship in 1883, and which, in order to complete in one volume the account of his professional teaching, is here included (Appendix II.). By young ladies, as I have said, the Ruskin Drawing School is fairly well attended. If the exceptional advantages of it were better known, it would be better attended still. In Mr. Macdonald the School has a most capable and conscientious master. In Ruskin's collections, which will presently be described, there is a series of educational examples unrivalled by any other in the country. The adjoining University Galleries are rich in old masters, in antique sculptures, and in vases and other similar objects. They contain, moreover, partly by gift from Ruskin, partly on loan from the National Gallery, a superb set of Turner drawings; while the collection of drawings in pen and chalk by Michael Angelo and Raphael is one of the finest in Europe. On its practical side the Ruskin Drawing School deserves greater success than it commands. Ruskin's chief concern was, as we have seen, to lay down a standard method. It is hoped that this volume, in which for the first time his Catalogues, Notes, and Instructions are brought together and printed in a complete form, will serve to make his method, and the examples illustrative of it, better known.

Before we examine the Collection itself, something may be said about the arrangement of the Ruskin Drawing School. The room

[1] *Letters of John Ruskin to Charles Eliot Norton*, vol. i. p. 259 (reprinted in a later volume of this edition).

[2] *Lectures on Art*, § 139 (Vol. XX. p. 128), and compare *Ariadne Florentina*, § 5 (Vol. XXII. p. 303). See also, below, p. 235.

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itself is handsome and well lighted. The students' tables are convenient. The works of art hung upon the walls are purposely few, as Ruskin desired not to distract the attention of his pupils. A page of memoranda which he sent to Mr. Macdonald (October 23, 1871) shows his careful attention to points of this kind:—

> "Pretty presses for keeping casts out of sight. Casts to be small.
>
> "Desks, movable or otherwise, which will shut up over materials.
>
> "Enforce order and cleanliness in material as of great necessity.
>
> "Every student to have a case of good instruments, Mr. Macdonald to order these.
>
> "Above presses for keeping casts, presses, with glass, for exhibition of objects of real value and beauty—vases, marbles, minerals, birds, etc.
>
> "Places reserved in good light for engravings and drawings, to be either permanently or periodically exhibited out of the Standard Series and Rudimentary Series.
>
> "Cover the Elgin sculptures with curtains, that the eye may not be wearied and jaded by them.
>
> "In part of these curtains, means of support for temporary exhibition of casts or drawings to show their distant effect."

The collections are contained in cabinets arranged round the room. The construction of these cabinets was devised by Ruskin and deserves a word of explanation. They are of polished mahogany, and externally resemble somewhat a set of office washing-stands. Each of them holds either twelve or twenty-five drawings. The drawings are all framed—some in plain oak frames, others in a gilt beading of Ruskin's design[1]—and each frame fits into a groove, an ivory label giving the number, and a small leather strap for taking out the frame being fitted to one side. The contrivance combines in an ingenious way security from exposure to light and dust with handiness for reference.[2]

The cardinal *idea* of the Ruskin Art Collection is to show how the

[1] This design, easily recognised when once seen, often enables one to identify drawings as having once belonged to Ruskin.

[2] Ruskin referred to the contrivance in a letter to the *Daily Telegraph* of July 5, 1876 (Vol. XIII. p. 343).

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study of art and the practice of elementary drawing may be made an integral part of general education. His purpose, as he repeatedly said, was not to suggest how artists should be trained, but how "gentlemen and scholars" may best be initiated into such criticism and practice of art as may fit them to exercise patronage wisely, train them to nicety of observation, equip them to record what they observe in an intelligible manner, and enable them to appreciate the relations of art to science, history, and literature. The main collections are four in number, entitled respectively (1) the Standard, (2) the Reference, (3) the Educational, and (4) the Rudimentary Series. An account of the meaning of these several titles will be given presently. Speaking of them generally, one notes—first and last—that they are all alike strictly and essentially educational. The historical significance or artistic *quality* in each specimen is what is thought of, not its artistic *finish* or material value. Hence, the quaint unexpectedness which was characteristic of Ruskin's lectures meets one at almost every turn in these collections. "Priceless" Turner drawings are arranged side by side with coloured prints from old books of travels. Exquisite studies from nature by Ruskin and his assistants, or by other artists, keep company with photographs, now, alas! too often faded and not renewed. One passes from early "states" of choice engravings to common prints. One soon finds, however, that each specimen sufficiently fulfils its educational purpose, and any curators or committees who are organising educational collections of fine art would find a visit to the Ruskin Drawing School of great interest. It is characteristic of the all-embracing curiosity of the Japanese in their search for the best that is known, thought, or done in the world, that among recent visitors to the School one of the most observant and appreciative was a Professor of Fine Art from Tokyo.

Ruskin, as we have seen in a previous volume,[1] was no believer in nonsense-exercises in drawing. To him the teaching of art was the teaching of everything. It was his constant aim in selecting examples or devising exercises to make the study or discipline play its part in general education. "Every exercise that I prepare for you," he said in his Inaugural Lecture, "will be either a portion of some important example of ancient art or of some natural object. However rudely or unsuccessfully you may draw it, you will nevertheless have learned what no words could have as forcibly or completely taught you, either respecting early art or organic structure; and I am thus certain that

[1] See Vol. XV. p. xxix.

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not a moment you spend attentively will be altogether wasted, and that, generally, you will be twice gainer by every effort."[1] "The first principle," he says again, "of all I wish to enforce in my school teaching of art is, that you shall never make a drawing, even for exercise, without proposing to learn some definite thing in doing so; nay, I will even go so far as to say that the drawing will never be made rightly unless the making it is subordinate to the gaining the piece of knowledge it is to represent and keep."[2] And so, once more, "whether you are drawing a piece of Greek armour, or a hawk's beak, or a lion's paw, you will find that the mere necessity of using the hand compels attention to circumstances which would otherwise have escaped notice, and fastens them in the memory without farther effort."[3] Therefore, in Ruskin's examples, exercises in outline are combined with incidental lessons in heraldry; the plant studies are associated with Greek mythology; those of animals are approached through types on ancient coins and mediæval sculpture; and examples are placed in juxtaposition in order to illustrate national characteristics (see p. 184). The historical side of any subject is kept steadily in view as well as the artistic. The student, for instance, is to learn to draw an eagle. The Professor drew for him examples from the life (Edu. 165 and Rud. 49); but he also showed such characteristics of the bird as the Greek artists had seized (Rud. 50), and compared the Greek with the Pisan and the Dutch treatment (Edu. 163 and 164). A glance at the Index (pp. 319 *seq.*) will enable the reader to find many other instances of a like kind.

These general remarks on the idea of the Collection will enable us better to understand its *arrangement*. Ruskin, as we have seen, intended his examples to serve as the apparatus for a school of criticism and a school of drawing. With the former object in view he collected the Standard and the Reference Series; with the latter in view, the Educational and the Rudimentary Series.

The scope of the *Standard Series* is sufficiently indicated by its title; it was to be a series of "*standards* to which you may at once refer on any questionable point, and by the study of which you may gradually attain an instinctive sense of right, which will afterwards be liable to no serious error. . . . The real utility of the series will

[1] *Lectures on Art*, § 140 (Vol. XX. p. 130).
[2] *Catalogue of the Rudimentary Series*; below, p. 238.
[3] *Lectures on Art*, § 22 (Vol. XX. p. 35).

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depend on its restricted extent—on the severe exclusion of all second-rate, superfluous, or even attractively varied examples—and on the confining the students' attention to a few types of what is insuperably good."[1] This Standard Series was originally intended to comprise four sections of a hundred pieces each—illustrating, severally, (1) the schools of painting in general, (2) the sculpture and allied arts of the Gothic races, (3) the sculpture and allied arts of the Greeks, and (4) the special skill of modern times. This, however, remains a counsel of perfection. All that Ruskin actually arranged was the first of the four sections above enumerated, and even there he only reached half-way through his task. The "schools of painting in general" were, in their turn, to have been subdivided into two sections, of fifty each, containing severally, (*a*) standards for illustration of *methods*, (*b*) forms of *thought* in Christian painting. Only the first of these two sub-sections was arranged, and it is to be found in the pieces numbered 1–50, contained in the first two of the large cabinets which occupy the alcove of the Drawing School. Several additions have been made to this part of the Collection since Ruskin wrote his Catalogue—some by himself at later dates, others more recently still. It should further be noted that many works which Ruskin also considered as "standard" may be found in other parts of the Collection. Velasquez, for instance, is represented not only in the Standard Series (Nos. 45 and 46) but also in the Rudimentary Series (Nos. 120–122, 123). The fact is worth noting, because critics who know only *Modern Painters* (where Velasquez happens to be comparatively seldom mentioned, though there also always appreciatively) have sometimes supposed that the great Spanish master was a sealed book to Ruskin. A reference to the notes on Velasquez here (pp. 204–205) should correct this misconception; nor was Ruskin's assertion of the supremacy of Velasquez an afterthought, as a glance at *The Two Paths* (1859) will show.[2] An analysis of the "Standard" Cabinets, with references to Ruskin's lectures, etc., is given on the opposite page.

[1] *Lectures on Art*, § 21 (Vol. XX. p. 34).

[2] See Vol. XVI. pp. 309, 414. That Ruskin had no appreciation for some of the moderns who shield themselves behind Velasquez is very true.

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THE "STANDARD SERIES": Nos. 1–50

No.	Examples of	Artists and Pictures.	Referred to in
1–3	Imaginative Landscape .	Turner: "Yorkshire" and "Loire"	*Eagle's Nest*, § 70. *Lectures on Art*, §§ 25, 170.
4	Spirit of Labour allied thereto	Dürer's "Melencolia" . . .	*Modern Painters*, vol. v. pt. ix. ch. iv. §§ 17–19.
5	Perfection in Painting .	Bellini's "Madonna and Saints" .	"Standard Catalogue," p. 13 here.
6	The Art of Illumination .	St. Louis's Psalter . . .	*Ibid.*, pp. 15–16 here.
7		Page of Service-Book . . .	
8	Perfect Delineation by School of Colour . .	Cima's "St. John the Baptist" .	*Lectures on Art*, § 150.
9	Perfect Delineation by School of Chiaroscuro .	Dürer's "Knight and Death" .	See under 4 above, and *Ariadne Florentina*, passim.
10		,, "Adam and Eve" . .	
11	Grace in Delineation .	Leonardo's "Vierge aux Rochers."	
12	Chalk Drawing . .	,, "Studies of Heads" .	"Standard Catalogue," p. 18.
13		Correggio's "Assumption" (sketch)	
14		Correggio: Studies . . .	*Seven Lamps*, ch. ii. § 15.
15	Academical Grace: Raphaelesque . . .	Raphael's "Noah" . . .	"Standard Catalogue," pp. 19–21.
16		,, "Sposalizio" . . .	
17		,, "Theology" . . .	
18		,, "Justice" . . .	
19		,, "Poetry" . . .	
20		,, "Parnassus" . .	
21	Realism: Venetian School	Bonifazio's "Sebastian" . .	"Standard Catalogue," p. 21.
22		Tintoret's "Graces" . . .	*Michael Angelo and Tintoret*, § 21.
23		Titian's "Madonna."	
24–34	(Not catalogued by Ruskin)		
35	Schools of Delineation .	Mantegna: "Martyrdom of St. James."	
36		Mantegna: Portrait . . .	"Standard Catalogue," p. 24.
37		Bellini and Raphael: Madonnas .	*Lectures on Art*, § 183.
38		Van Eyck, Holbein, ,, — Examples of.	
39			
40			
41	The preceding examples show perfect skill in the Schools of Delineation (the drawing being wrought with the point of the brush). These are examples of the School of Colour (the brush being used broadly). See Oxford *Lectures on Art*, Lecture V.		
42		Vandyck's "Prince of Savoy" / "Daughter of Charles I."	*Modern Painters*, vol. v. pt. ix. ch. vii. § 23 *n.*
43		Reynolds's "English Girl" . .	*Lectures on Art*, § 183.
44		,, "English Gentleman."	
45		Velasquez: "Margaret of Austria."	
46		,, "Portrait of a Knight."	
47		Titian: "Charles V. on Horseback."	
48		,, "Charles V. with Dog."	
49		Tintoret (example not chosen by Ruskin).	
50		,, "Two Senators and the Paradise."	*Michael Angelo and Tintoret*, passim.

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With No. 50, as above explained, the so-called "Standard Series" breaks off; the remaining large cabinets, placed in the alcove, contain the *Reference Series*, which is described by Ruskin as being of "quite mixed character." He left, moreover, a great many blanks in it; but although arranged in no very systematic order, these cabinets cover to a large extent the second and third groups mentioned above (see p. xxxii.), namely, the art of the Gothic races and of the Greeks respectively. Thus they include (1) a large number of specimens of "the architecture which depends chiefly for its effect on the sculpture or colouring of surfaces, as opposed to that which depends on construction or proportion of forms," and (2) several designs from vases, etc., illustrative of the essential features of Greek Art. But it would be useless to look for systematic arrangement where none was intended. The Reference Series was intended for miscellaneous reference only. It should be studied in connexion with Ruskin's lectures. In them he illustrated his arguments point by point—historical, moral, or technical—by reference to actual examples of art: this Reference Series was to be the gradually accumulated collection of such examples, and in the Oxford Lectures the reader will find it continually referred to in this way. It has been very largely drawn upon, by the kind permission of the Trustees of the Drawing School, for the illustration of this edition. In this aspect the Ruskin Art Collection at Oxford may be called a library of pictorial reference to his books. Here, again, the "Reference" cabinets, as they now stand, contain a very large number of examples which were not included in Ruskin's own catalogue. Some of them were added by himself at subsequent dates; several more have since been inserted from the unsorted examples which he left in the School. The references to Ruskin's lectures supplied in the footnotes will show how copiously the examples illustrate the printed words. Sometimes there is no sharp distinction between the Reference Series and the others. Occasionally the inclusion of an example in the former is governed mainly by size (the Reference cabinets being larger than the Educational or the Rudimentary). And, again, examples placed for a special reason in one or other of the latter series, were freely used also for general reference. Ruskin's studies from a Greek terra-cotta (Rudimentary, No. 52) may be taken as an instance. He referred to it in the *Lectures on Landscape* (Vol. XXII. p. 50), and again in some hitherto unpublished passages for *Aratra Pentelici* (Vol. XX. p. 408) to illustrate one point after another in his contrasts between the spirit of Greek and of Christian art. He often urged[1] that the way to obtain a real knowledge and judgment

[1] See, for instance, Vol. XIII. p. 501, and Vol. XV. p. 76.

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of art was not to range through the picture galleries of the world, but to study intently a few characteristic examples. One of the chief interests which an attentive reader may find in this volume will be in noting how much instruction Ruskin was able to draw, with his intensely subtle analysis, from comparatively few examples.

The Educational and the Rudimentary Series, which now remain to be explained, were, however, primarily arranged with a view rather to use in a working School of Art than for reference in critical lectures. The *Educational Series* was the first to be arranged, and was intended for the more mature University students whom Ruskin originally hoped to attract. It soon, however, became evident that pupils in the Drawing School would be mainly of a more general character, and for their benefit the *Rudimentary Series* was next arranged. The two series are thus nearly parallel, the latter being slightly more elementary than the former. Each series consists of twelve cabinets, and each cabinet contains (or should contain) twenty-five specimens. The general arrangement of the cabinets is shown in the following scheme :—

SCHEME OF THE "EDUCATIONAL" AND THE "RUDIMENTARY" SERIES.

EDUCATIONAL.	RUDIMENTARY.
1. Introductory : Exercises in Flowers.	1. Heraldry.
2. Elementary Greek Design.	2. Heraldry.
3. Northern Gothic.	3. Greek and Mediæval Design.
4. Italian Gothic.	4. Gothic Design.
5. Elementary Landscape.	5. Revived Classical Design.
6. Advanced Landscape.	6. Landscape.
7. } Animals in Sculpture and Painting.	7. Landscape.
8. }	8. Birds.
9. Connection between Decorative and Realistic Design.	9. Birds.
10. Etching, Engraving, and Outline Drawing.	10. Grasses and Foreground Plants.
11. Foliage.	11. Foliage.
12. Rocks, Water, and Clouds.	12. Exercises in Tree-drawing.

In the following analysis some description is given of the specimens selected, and of the method of their arrangement. I go thus into detail because Ruskin's Drawing School might well afford valuable hints for the arrangement of school museums and elementary Art galleries —such as should exist in every town, if not in every school. "Such a

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collection may be formed," as Ruskin said, "both more perfectly, and more easily, than would commonly be supposed":[1]—

THE EDUCATIONAL SERIES

I. *Introductory: Exercises in Flowers.*

These are elementary exercises in outline and flat-tint. But Ruskin designedly makes them exercises also in elementary botany and mythology. He selects, for copying, sketches of the tribes of flowers "which have had the strongest influence on the human mind in all ages"—*e.g.*, the amaryllids (Christ's "lily of the field"), the asphodels (the Greek flower of immortality), the irids (the *ion* of Ionia and the fleur-de-lys of Christian Europe), and the lilies (the lily of the Annunciation).

The actual examples here are mostly drawings by Ruskin or his assistants. He apologises in his Notes of 1878 (p. 111) for including so much of his own handiwork. He could not, he says, place there examples of the great masters; and he knew not where else to find "the absolute fidelity to natural form" which he required for his educational purposes. "I am only too happy," he wrote to Mr. Macdonald (Brantwood, March 8, 1873), "when you, or they, like anything I do or give for copies. My own knowledge, such as it is, only makes me disgusted with all I do, and I only give them for copies because they show precisely what I mean, and are right in method, but so unskilful in mere technique that I'm always afraid the students may think them too bad to copy."

II. *Elementary Greek Design.*

Examples of architecture, vase-painting, etc., illustrative of the strictness of Greek design. This cabinet includes engravings of the Parthenon and the Erechtheium, sketches of the foliage on Greek coins, and engravings of mythological designs on Greek vases.

III. *Northern Gothic Design: in (a) Architecture, (b) its Resultant Art.*

The object of this cabinet is to illustrate "the course of the arts in the North of Europe, from the development of their first perfect elementary school of round-arched architecture to the consummate work of German artists in the sixteenth century."

The examples are arranged in the following order:—*Architecture:* (1) the primary form of ecclesiastical architecture—photograph of Norman chapel near Abbeville; (2) a central type of pure Gothic sculpture—photograph of Chartres Cathedral; (3) "a

[1] See *Lectures on Art*, § 21 (Vol. XX. p. 34).

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quite balanced example of perfect Gothic, uniting all its elements (figure-sculptures, diaper surface-ornament, foliation, absolute simplicity of mechanical structure in gable and arch)"—photograph of small north door of Notre Dame; (4) characteristic English Gothic, when it separated itself from German and French—Prout's drawings of York Minster and of the chapel on the bridge of Wakefield; (5) "the grandest achievement of Gothic architectural science"—photograph of the spire of Strasburg Cathedral; (6) the relation of late Gothic to domestic life—photographs of Hôtel Bourgthéroulde, Rouen, and of wooden houses at Abbeville. *Resultant Art:* engravings from Dürer and Holbein; and (added in 1874) some outlines by Burne-Jones, illustrative of "firm equality of outline and decorative placing" (see p. 140).

IV. *Italian Gothic Design: in (a) Architecture, (b) its Resultant Art.*

The corresponding object of this cabinet is to illustrate "the course of Southern (that is to say, essentially of Italian) Art, from its first assertion of itself as a distinct style in the thirteenth century to its perfect results in the sixteenth." The last cabinet illustrated also, in the work of Holbein and Dürer, the intellectual power in the North which led to the Reformation. This "exhibits the full force of pure Catholicism in Italy, and of the highest Christian Art, which is its expression."

The examples given are—of *Architecture*, several drawings by Ruskin from Verona, Lucca, Como, Padua, and Venice (also a photograph of the famous Colleone statue); of *Resultant Art*, photographs of Filippo Lippi's "Annunciation" and "Nativity" at Florence, and Luini's "Adoration of the Magi."

V. & VI. *Landscape.*

The examples here are not arranged on any easily discernible system, Ruskin being guided, no doubt, in their selection, by his own preferences and by his possession of Turner drawings. A note of 1878 gives, however, some clue (see pp. 127–128). The landscape examples begin with an etching from Turner's "Banks of the Loire" (in the Oxford University Galleries), "because it illustrates the chief motive in sentiment with Turner, and with all the great landscapists—rest, in clear air and by sweet waters, after the day's due labour."

VII. & VIII. *Elementary Zoology.*

"Illustrations of the treatment of animal form by the higher methods of sculpture and painting." Most of the examples here are drawings by Turner, Hunt, and Ruskin. But the following studies or photographs from old masters, etc., are included:

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"Pulpit at Siena," with supporting animals; Dürer's "St. Jerome and Lion"; "The Lion of St. Mark's"; Carpaccio's "Red Parrot" (from the "St. George" Series); and Giovanni Pisano's "Eagle" at Pisa.

IX. *Connection between Decorative and Realistic Design.*

"Many of the photographs and engravings in the first eight cabinets are for study only, not for copying; but all in the last four are intended for exact guidance in practice." The examples in this cabinet include selections from thirteenth and fourteenth century missals, the sculpture on the angles of the Ducal Palace, and, again, some drawings by Burne-Jones.

X. *Etching, Engraving, and Outline Drawing.*

The models selected by Ruskin for these branches of art are Holbein, Dürer, Leonardo, and Turner's *Liber Studiorum* etchings; whilst Rembrandt's "Angels Appearing to the Shepherds" is given as "an example of every kind of badness."

XI. *Foliage.*

Here, again, are several engravings from Turner; also photographs or sketches from Botticelli ("Spring") and Raphael ("Madonna of the Tribune").

XII. *Rocks, Water, and Clouds.*

Here the examples are almost entirely of Turner's work. Ruskin was able to include many originals, and has added some of his own studies; but any reader of *Modern Painters* will know what engravings or photographs from Turner would, in Ruskin's view, best illustrate the subject.

THE RUDIMENTARY SERIES

This series follows so closely the lines of the Educational that it does not seem worth while to describe it in detail. The following points may, however, serve as supplementary suggestions for the formation of any similar collection of examples. Under Division I., above, Hans Burgkmair's woodcuts representing the Triumph of Maximilian I., and photographs or sketches of many royal shields and tombs, are added. Under Divisions VII. and VIII. prints from Gould's *Birds of Great Britain* are given: "Entire dependence may be placed," says Ruskin, "on their accuracy of representation, and I believe even a few examples will be greatly useful in exciting the interest of the younger students in ornithology, and especially in the living birds."

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Some plates from Cuvier's *Animal Kingdom* and Le Vaillant's *Birds of Paradise* are also given. The examples of Grasses, etc., are taken from *Floræ Danicæ* and Mrs. Loudon's *Bulbous Plants*.

The Educational and the Rudimentary Series remain very much as Ruskin arranged them at the time when he prepared the printed catalogues (1872–1874). In 1878, however, he projected a complete rearrangement, and dictated a new set of notes upon each collection. All the notes are now incorporated—for the most part, in the original catalogues—and they add very greatly to the interest. The scheme of proposed rearrangement is, however, in each case shown (see pp. 145, 265), so far as it went; and the notes of 1878 (even when they are upon examples noted or specified in the earlier catalogues) are sometimes placed together, in order the better to bring out Ruskin's educational purpose. The Rudimentary Series should be studied in connexion with the "Instructions" of 1872 (pp. 235–264), to which the notes of 1878 often add further directions for the practical use of the examples (see, *e.g.*, pp. 289–298 for a series of progressive exercises in leaf and tree drawing).

Such, then, is the general arrangement of the Collection, as Ruskin catalogued it. A student who should work his way through it, with the aid of Ruskin's explanatory and critical notes, would have gone far to receive a liberal education in art. The Collection has, however, incidental interests, only second to its main and educational one. In the first place, it is a "Ruskin" collection—the largest and most representative collection which anywhere exists of Ruskin's artistic work, comprising as it does nearly 300 pieces from his hand. Of these a large number were done expressly for their several places in the Collection, and even a desultory examination of the cabinets will bring vividly before the visitor the great labour which Ruskin expended on this part of his professorial duties, as he chose to interpret them. The quantity of Ruskin's literary productions is extraordinary; but when one takes count of his work as a draughtsman as well his industry becomes amazing. Moreover, the quality of his artistic work is as fine as the quantity of it is large. In many places in his writings Ruskin has spoken, in terms which might sometimes seem exaggerated, of the amount of time spent by him upon rendering details. In copying Veronese's "Queen of Sheba" at Turin it took him six weeks, he tells us, "to examine rightly two figures," and one day he was "upwards of two hours vainly trying to render, with perfect accuracy, the curves of two leaves of the brocaded silk."[1] "I've

[1] Vol. XVI. p. 186.

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been two whole days at work," he writes at another time, "on the purple marsh orchis alone."[1] "No one has the least notion," he explains, "of the quantity of manual labour I have to go through to discharge my duty as a teacher of Art. Look at the frontispiece to Letter 20th,[2] which is photographed from one of my architectural sketches; and if you can draw, copy a bit of it; try merely the bead moulding with its dentils, in the flat arch over the three small ones, lowest on the left. Then examine those three small ones themselves. You think I have drawn them distorted, carelessly, I suppose. No. That distortion is essential to the Gothic of the Pisan school; and I measured every one of the curves of those cusps on the spot, to the tenth of an inch."[3] Any one who examines Ruskin's handiwork in the Drawing School will soon form a very clear notion of the quantity of manual labour he went through in the discharge of his duty as a teacher of Art. That measuring of curves to the tenth of an inch—conspicuous enough already in the illustrations to the *Stones of Venice* and in the *Examples of Venetian Architecture*—is here seen applied not to architecture only, but to every natural form. "If you can paint *one* leaf," he said in *Modern Painters*,[4] "you can paint the world." Ruskin laid no claim to be able to paint the world, or indeed to any high rank as a painter at all, but at least he went through loyal apprenticeship in the painting of leaves (see the heading "Flowers, Foliage," etc., in the Index, p. 321). Look, again, at the "San Michele, Lucca" (Edu. 83); or the pieces of rolled gneiss (Edu. 276) and of quartz (Edu. 277), showing with the last degree of accuracy every vein and weather-stain; or the plumage of partridge (Rud. 178). No matter what the subject may be, whether it be as lofty as the towers of Lucca or as lowly as the grass of the field, the same infinite patience is conspicuous everywhere. Not that Ruskin's work is inartistic from excess of finish, from painting what he knows by microscopic examination to be there rather than what he sees. In many cases, indeed, he does break this great artistic canon; but he does so deliberately, in order to make of his specimens lessons in collateral science as well as examples of draughtsmanship (see above, p. xxxi.). Especially interesting in this double way are the studies in flowers and leaves, with the system of mythological reference which he attaches to them (see, for instance, Edu. 4–15, and Rud. 1, 227).

High artistic merit is often as conspicuous in the drawings as

[1] *Fors Clavigera*, Letter 66 ("Notes and Correspondence").
[2] "Part of the Chapel of St. Mary of the Thorn, Pisa;" formerly No. 80 in the Reference Series, now at Sheffield (see below, p. 33 and *n.*).
[3] *Fors Clavigera*, Letter 57.
[4] See in this edition Vol. VII. p. 52.

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scientific interest. Indeed, the best of his sketches are chiefly remarkable for the success with which breadth of general effect is combined with wealth of local detail. As examples in this kind the drawings of the Grand Canal at Venice (Ref. 66) and of the market-place of Abbeville (Ref. 61) may be mentioned. It is in his architectural sketches that his artistic gift is seen at its best, but the range of his studies is very wide. Besides the drawings of architecture and flowers already referred to, there are numerous studies of clouds, in water-colour (*e.g.*, Edu. 3); etchings from Turner drawings (*e.g.*, Edu. 101); many studies of animals (*e.g.*, Edu. 153–157), in which department he claims that he "could have done something if he had not had books to write" (p. 179); many exquisite sketches also of birds (see, especially, the "Kingfishers," Rud. 201–205); sketches of shells and fish, and of Japanese enamels; many admirable landscapes, especially of Swiss scenes (*e.g.*, Edu. 296, 297); and studies in heraldic design (*e.g.*, Rud. 8–11). It is amusing, after noticing the evidence afforded by these cabinets of Ruskin's long and various study of Art, to recall the criticisms which have spoken of the Slade Professor as "learned in many matters, and of much experience at all, save his subject," and as "talking for forty years of what he has never done."[1] A reference at the classified divisions under the heading "Ruskin" in the terminal Index to the collection (below, pp. 325–326) will show at a glance the variety of his work. The limitations of his skill and practice as an artist should, however, be remembered. He never attained any mastery of the oil-medium; he drew the figure comparatively little; he left many of his drawings unfinished, being content as soon as he had seized the particular point or impression with which he was concerned; he was an observer, not an inventor ("I can no more write a story," he says, "than compose a picture").[2] "I doubt if any artist," writes Sir William Richmond, "has ever drawn architecture with more feeling,

[1] *Whistler v. Ruskin: Art and Art Critics*, by J. A. McN. Whistler, 1878, p. 17; and *Mr. Whistler's "Ten o'Clock,"* 1888, p. 20. See also Sir Edward Poynter's *Lectures on Art*, 1897, p. 219 ("Mr. Ruskin's ignorance of the practical side of art"). It is interesting to note that, though many opponents of Ruskin's principles allege that he has "never done anything," except write, others take a precisely contrary line. "In one respect only," says the *Edinburgh Review* (January 1888), "we are prepared to give Mr. Ruskin nearly unqualified admiration, namely, in regard to his own artistic work as far as it has gone: with the exception of those unhappy illustrations to the *Seven Lamps*, his own drawing, of architecture especially, is admirable. When two or three of his own landscapes were exhibited some years ago in Bond Street, along with his Turners, our impression at the time was that they were equal to most of the Turner drawings in that collection; at all events, his drawings of portions of St. Mark's, exhibited more recently at the Society of Water-Colours Exhibition, were of the highest class, and such as, indeed, of their kind, it would not be possible to surpass."

[2] *Præterita*, ii. § 64.

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or made it of rarer artistic interest than Ruskin. He had a most refined sense of form, and as a colourist he was no less remarkable, but it is strange that the inventive faculty which was so strongly marked in his writings, does not appear in his drawings at all. He said to me once, 'I have no power of design; I can only draw what I see.'"[1] What he claimed for his practice in art was that it was enough to make him know what he was talking about; and for his writings, that they were founded on artistic studies both after the old masters and after nature.[2] The perusal of this volume, with its numerous illustrations, and still more an inspection of the actual Collection which it describes, will carry conviction of the justice of Ruskin's claim. The illustrations can unfortunately convey little sense of the artist's brilliant colour, both in many of his landscape studies and in his rendering of "the translucency and glow of marble."[3] But even with this volume only before him the reader cannot fail to obtain a clearer idea than perhaps he had previously possessed of the various exercises in art which formed the foundations of much of Ruskin's literary work.[4]

To the student of Ruskin's books this collection of his drawings presents, however, many points of interest besides their artistic merit. Here, for one thing, are the original drawings for many of the plates with which every one is familiar in his published books. Readers of *Proserpina*, for instance, will recognise some old friends in "Studies of Wayside Flowers"; and here, too, are several of the original drawings for *Modern Painters* (*e.g.*, Ref. 93 and Edu. 265). The drawings are rich also in autobiographical interest. The quality of *intimité* which is characteristic of Ruskin's writings, and especially of his Oxford Lectures, is strongly marked also in the collection of drawings at Oxford. Sometimes, indeed, he has framed actual leaves of his travelling diaries—diaries composed partly of written notes, partly of rough sketches. Thus the Frame No. 172 in the Reference Series contains some leaves from the diary of an Italian tour in 1874. The leaves are inserted for the sake of their architectural studies from the tombs of Roger the First and Frederick the Second at Palermo; but they are interspersed with travellers' notes such as the following: "Segni, west

[1] "Ruskin as I knew Him," in *St. George*, vol. v. pp. 291–292. "'Not that I could have done anything great,' he told me, 'but I could have made such beautiful records of things.' . . . To a friend who asked him why he did not complete a landscape of which only the middle was elaborated, he replied, 'Oh, I've no time to do the tailoring'" (M. H. Spielmann, in *St. George*, vol. iv. p. 230).

[2] "It is proper for the public to know," wrote Ruskin in the Preface to the first edition of *Modern Painters*, "that the writer is no mere theorist, but has been devoted from his youth to the laborious study of practical art" (Vol. III. p. 5).

[3] See *Art of England*, § 77.

[4] See Vol. XIII. p. 528.

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of line, quarter-hour past Velletri, worth stopping. Just past Segni Station, west portico of temple on hill, very important. Sparagla, magnificent hill town." Indeed, a devoted and diligent Ruskinian might gather much of the Master's wanderings from these Oxford drawings. An examination of them from this point of view would also illustrate the chronological course and development of Ruskin's artistic methods; in which connexion the reader may refer to Mr. Collingwood's "Notes on the Plates" in Vol. II. (pp. xxxix.–xliv.), or to the artist's own account of the matter in Vol. XIII. (pp. 502–528). Of Ruskin's early foreign sketches (1835), there are examples from one of his favourite spots, Thun (Working Series, ii. 34, 36). Of his somewhat later style, in which the influence of David Roberts[1] is added to that of Prout, there are many beautiful examples (see, for instance, Ref. 62 and the Venice drawings, Ref. 64, etc.). Of his Venetian visits, and of the amount of work he did in careful architectural study, there is abundant evidence in several cabinets. Elsewhere we find him at Lucca (Edu. 83–85). A drawing of San Michele, containing much exquisite detail, is dated "1845. J. R." This was the year of the visit to Lucca and Pisa which marked an epoch in Ruskin's mental and artistic development. "The inlaying of San Michele," he tells us, "opposed to Gothic *pierced* lace-work (which was all I cared for in Gothic at that time), and the fine and severe arcades of finely proportioned columns at San Frediano, doing stern duty under vertical walls, as opposed to Gothic shafts with no end, and buttresses with no bearing, struck me dumb with admiration and amazement."[2] "Dumb with admiration and amazement," but not paralysed; and here, in these Oxford drawings, we have the first-fruits of that course of architectural study which (as he says) "reduced under accurate law the vague enthusiasm of my childish taste, and has been ever since a method with me, guardian of all my other work in natural and moral philosophy." A Venetian drawing of 1846 (Edu. 209) is of particular interest for its evidence of the then state of St. Mark's (see p. 93 *n.*); in 1849 we find him at Chamouni (Ref. 91).[3] To 1853 belongs his close study of the rocks of Glenfinlas (Ref. 89).[4] By the year 1856 he had become, he says, "up to a sufficient point, master both of the theory and practice of my business,"[5] and a drawing at Amiens of that date shows his matured style (Edu. 51). A few years later he is seen hard at work

[1] See Vol. XIII. p. 507.
[2] Epilogue to small edition of *Modern Painters*, vol. ii.; see also *Præterita*, ii. §§ 115, 116.
[3] See Vol. V. p. 21.
[4] See Vol. XII. p. xxvi.
[5] Vol. XIII. p. 502.

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in Savoy on the forms of mountain structure (Rud. 132, p. 209). The years 1868 (Abbeville) and 1869 (Verona and Venice) were particularly fruitful in drawing;[1] and there are many examples of the time in this Collection (*e.g.*, Ref. 57, 61, 95, 96). After 1870 Ruskin's foreign tours and sketching were largely directed by the course of his Oxford Lectures; thus in 1872 we find him making studies at Pisa (Ref. 76, 99, 100, Edu. 86), Orvieto and Lucca (Ref. 134), and Rome (Rud. 101), which were used to illustrate points in *Val d'Arno*. The course on "The Æsthetic and Mathematic Schools of Florence" was similarly illustrated by studies in 1874 made at Lucca (Ref. 79) and Palermo (Ref. 84); and so, again, the studies in the Spanish Chapel (Ref. 121–123) illustrate *Mornings in Florence*. An Italian city, connected at this time with another epoch in Ruskin's mental history, is Assisi. It was there, in 1874, he tells us, that he "discovered a fallacy which had underlain all his Art teaching since the year 1858"[2]—the fallacy, namely, that "religious artists were weaker than irreligious." From that time forward Ruskin's critical estimates of the Italian painters were largely modified, and the visit to Assisi seems to have made, as was natural, a great impression on his mind. *Fors Clavigera* for 1874–5–6–7 contains many allusions to the sacristan's cell in which he worked, and he gave an annual gift of £25 to the monastery. Here (Edu. 296) is a sketch of the very cell, which is described at length in one letter,[3] and often referred to in others. In like manner, one might follow the vein of autobiographical interest in many another sketch of foreign travel—tracing Ruskin's course, as one turns over the contents of these cabinets, to Rheinfelden (Ref. 93), to Fribourg (Edu. 114), to Lucerne (Edu. 116), to "the Rock of Arona" (Ref. 92), or at St. Martin (Edu. 288). It is interesting in studying the landscape-drawings to note how Ruskin's earlier and more minute manner passed at a later date to rapid placings of a subject, such as may be seen in Plate LXIX. here. But it is never for long that we find him away from his country home—studying the flowers and mosses of the wayside. In these studies, also, contrasts may be found between the earlier and the later work, as the artist himself points out (see p. 109). Most of the plant-studies were made at Brantwood. Here, for instance (Edu. 11), is an exquisitely faithful drawing in colour of a wild strawberry plant, thus inscribed:—

"The Rose of Demeter.
Springing in a cleft of her rocks.
J. Ruskin. Brantwood, June, '73."

[1] See Vol. XIX. pp. xliii., liv.
[2] *Fors Clavigera*, Letter 76.
[3] See Letter 46, where the drawing is now reproduced.

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Still more interesting, perhaps, to those who are in sympathy with the author of *Modern Painters*, is another drawing in the same cabinet (Edu. 6), a "study of a few blades of grass as they grew." "Examine for a minute, quietly," he writes, "its narrow, sword-shaped strip of fluted green,"[1] and then follows one of his most celebrated passages of "word-painting," as they are called; but what Ruskin painted in words, he had first painted with the brush.

The contents of the Ruskin Drawing School are not, however, interesting only for the sake of Ruskin himself. The specimens are selected, as has been explained, for their appropriateness in an educational series; but they include, by Ruskin's generosity, many engravings and drawings of great interest and value in themselves. Among the former Ruskin notifies the woodcuts by Hans Burgkmair (Rud. 26–38) as "entirely perfect examples of execution with the pure black line." There are also several by Dürer, as well as a curious photographic enlargement of a Madonna's head (Ref. 144), very instructive as bringing prominently before the student the distinctive character of wood-cutting. In which connexion it is interesting to find in an adjacent cabinet the frame of cheap modern woodcuts referred to by Ruskin in the *Art of England* lectures, in which he maintained that, "while no entirely beautiful thing can be represented in a woodcut, every form of vulgarity or unpleasantness can be given, to the life." In illustration of this proposition we have here (Ref. 164) "a collection of woodcuts out of a scientific survey of South America, presenting collectively, in designs ignorantly drawn and vilely engraved, yet with the peculiar advantage belonging to the cheap woodcut, whatever, through that fourth part of the round world from Mexico to Patagonia, can be found of savage, sordid, vicious, or ridiculous in humanity."[2] After which it will be well, perhaps, to turn for relief to some of Dürer's engravings again (*e.g.*, Edu. 74, 75), which "show his power over human character and expression, and are full of suggestions of thought."

Passing next from engravings to copies and transcripts from natural forms, we shall come across a great deal of very beautiful work by Ruskin's assistant, the late Arthur Burgess. These cabinets are indeed the best illustration of the chapter on Burgess and his work, which has been printed in an earlier volume.[3] In addition to work for *Aratra*, *Ariadne*, and *Proserpina*, Burgess had before, in 1869, been to

[1] *Modern Painters*, vol. iii. (Vol. V. p. 287).
[2] *Art of England*, § 131.
[3] Vol. XIV. pp. 349–356.

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Verona with Ruskin, studying the Scala tombs, and of these drawings also many examples are to be seen in the Educational Series: "He drew," says Ruskin, "as architecture had never been drawn before." Another series of architectural drawings of great interest, historical as well as artistic, are those by another of Ruskin's assistants—the late J. W. Bunney. The drawings of Lucca and Verona (Ref. 76–83) are good examples of "the unwearied care and perseverance" of that conscientious artist.

Ruskin's affection for Prout and William Hunt is well known, and his Drawing School is rich in examples by both those painters. Drawings by Prout will be found in Edu. 111, 129, 133–135, and in Rud. 25, 85, 136, 137; drawings by Hunt in Edu. 168, 192, 213; and in Rud. 59, 60, 179, 180. Amongst the Prouts special attention may be called to the drawing of Mayence (Rud. 136), both as an admirable example of his fine pencil-work, and as a record of a singularly picturesque scene now swept away by modern improvements. In the case of Hunt, mention may more particularly be made of a study of "Peach and Grapes" (Edu. 213), which Ruskin contrasts, in virtue of its "general look of greengrocery and character of rustic simplicity," with the grave refinement of the Italian designers illustrated elsewhere in the same series. Of the numerous drawings by Turner, the most important are Nos. 2 and 3 in the Standard Series. Speaking, in his first lecture at Oxford, of "the instinctive love of landscape" which is characteristic of English art, Ruskin reminded his hearers that "a nation is only worthy of the soil and the scenes that it has inherited when, by all its acts and arts, it is making them more lovely for its children."[1] The first three specimens selected for the Standard Series were, therefore, of landscape scenes. The first—"Brignal Banks, on the Greta, near Rokeby"—is an engraving only (the original drawing by Turner having been destroyed by fire), but is "a perfect type of the loveliest English scenery, touched by imaginative associations." The second example—the "Junction of the Greta and Tees"—is a real drawing by Turner—"of all I have," said Ruskin, "the one I had least mind to part with. It is," he added, "a faultless example of Turner's work at the time when it is most exemplary." The third Turner—a scene on the Loire, never engraved—is an introduction to the Loire Series, previously presented by Ruskin to the University Galleries. "Though small, it is," he says, "very precious, being a faultless and, I believe, unsurpassable example of water-colour painting." As for its place in the series, it was "chosen in further

[1] *Lectures on Art*, § 25 (Vol. XX. p. 37).

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illustration of the pensiveness of the chiaroscurist school. It is painted wholly in solid colour, as No. 2 is painted wholly in transparent; and the two drawings together show the complete management of colours soluble in water or thin liquid of any kind."[1] In the Rudimentary Series (No. 300) is another Turner drawing, to which, in a different way, Ruskin attached special importance. This is a "Pen and Sepia Sketch for Unpublished Plate"—"unique among Turner's sepia sketches for its grace and ease." These are the most important Turner drawings in the collection, but there are many others of considerable, though slighter, value. Especially interesting, as showing the detailed drawing which Turner put into a sketch before laying on colour, is an unfinished study of a ruined abbey (Edu. 102)—"a witness to you, once for all," says Ruskin, "of the right way to work: doing nothing without clearly formed intention, nothing in a hurry, nothing more wrong than you can help; all as tenderly as you can, all as instantly as you can; all thoughtfully, and nothing mechanically." Farther on, in the same series, are three pencil sketches (the last with colour begun) by Turner (Edu. 126–128); the first, an early sketch and rough; the second, later and full of detail; the third, especially interesting for an exquisitely rendered thistle in the foreground. In the same cabinet are several of Turner's architectural sketches; in another are studies of fish, birds, and cattle (Edu. 181–183, 185); and in the last one, a few sketches of clouds and hills (Edu. 292, 293, 300). These are of the same general character as the numerous studies in the National Gallery. A further batch of Turner's drawings meets us in the Rudimentary Series. Very interesting, as a specimen of work not common with Turner, is the Farnley interior (Rud. 14), a careful study of armour and *bric-à-brac*. This is signed "Turner, R.A., 1815." Some other drawings in the Rudimentary Series were included in the exhibition held at the Fine Art Society's Galleries in 1878; the references to Ruskin's catalogue of that exhibition will be found in footnotes (below, pp. 206–207). In the cabinet containing these drawings there are also some of the wonderful copies of Turner executed for Ruskin by Mr. William Ward (145–149). The Turner drawings described above are, it should be remembered, entirely distinct from the other series of sixty-one drawings which were presented by Ruskin to Oxford some years before, and which hang in the University Galleries above the Drawing School. Furthermore, the Trustees of the National Gallery have placed on loan in the Ruskin

[1] *Lectures on Art*, § 25 (Vol. XX. p. 38); *Catalogue of the Standard Series* (below, p. 12).

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Drawing School a large number of sketches from those bequeathed to the nation; so that the collection of Turner drawings and sketches at Oxford is now second, in importance and interest, only to that at the National Gallery itself.

Finally, we must not forget among the treasures of the Ruskin School several drawings by distinguished living artists. Some studies of flowers by A. MacWhirter, R.A. (Edu. 258–261), and landscapes by Albert Goodwin (Rud. 139–142) are well worth looking at. The pencil drawings of Burne-Jones are exemplary. "His outline," said Ruskin, in the Oxford course of lectures on *The Art of England*, "is the purest and quietest that is possible to the pencil. Nearly all other masters accentuate falsely, or in some places, as Richter, add shadows which are more or less conventional; but an outline by Burne-Jones is as pure as the lines of engraving on an Etruscan mirror, and I placed the series of drawings from the story of Psyche in your school as faultlessly exemplary in this kind. Whether pleasing or displeasing to your taste, they are entirely masterful; and it is only by trying to copy these or other such outlines that you will fully feel the grandeur of action in the moving hand, tranquil and swift as a hawk's flight, and never allowing a vulgar tremor or a momentary impulse to impair its precision or disturb its serenity."[1] The Psyche drawings referred to in this passage are to be found in the Educational Series, Nos. 64–72, and 223. The last one is particularly noted by Ruskin, in his catalogue, as the best possible example of "refinement in design obtained by perfectly simple and firm equality of outline, and of the decorative placing and arranging of every accessory. There is not a cluster of grass, nor are there two leaves set side by side, throughout the drawing, without perfectly invented decorative relation to each other" (p. 140). And in a later essay he refers to the drawings as "in my estimate, quite the most precious gift, in the ratified acceptance of which my University has honoured with some fixed memorial the aims of her first Art-Teacher."[2] There are also, by Burne-Jones, a "Study for Head of Danaë" (Edu. 224) and two studies from Tintoret (Edu. 225, and Rud. 113). Lastly, in a separate cabinet are "XII. Drawings by Francesca Alexander, given to Oxford by John Ruskin, 1883." These are some of the original drawings for the *Roadside Songs of Tuscany*, by the American lady Miss Francesca Alexander, to whose art gift Ruskin paid the highest tributes, and whose drawings have been placed in his School

[1] *Art of England*, § 53.
[2] *The Three Colours of Pre-Raphaelitism*, § 26 *n.*

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"to be standards of method, in drawing from the life, to students capable of as determined industry."[1]

It is a great pity that the Ruskin Art Collection at Oxford, thus rich in various interest, should not become better known and more generally useful. Much has recently been done towards completing the arrangement of the examples deposited in the School by Ruskin, and in the following pages the collection as it now stands is for the first time fully catalogued. But something remains to be done. The Standard Series might be revised and completed on the lines laid down by Ruskin, and gaps in all the other series filled up; many of the missing examples were photographs or engravings which could easily be replaced. There is a real service which the Ruskin Art Collection is capable of rendering to the artistic education of the country. The hope and endeavour of all those who believe in the humanising mission of Art is that an Art Gallery—small but select, and simple though complete within its range—should be established in every town, and even in every school. The essential purposes of such collections must be those which Ruskin had in view in arranging his Drawing School —to exhibit what is best in each department of Art, to illustrate historical development, to stimulate or suggest the love of the natural objects portrayed, and to arrange such a course of practical study as shall incidentally conduce to the previous purposes. Of collections of this kind Oxford might well set the standard. Whether the University of Oxford is ever likely to produce a flourishing School of Art may well be doubted; but there is no good reason why its Ruskin Art Collection should not serve the purpose of an exemplar for local schools and museums. Something, perhaps, might be done by the arrangement from time to time—and more especially at times when Oxford is full of serious visitors—of special exhibitions, illustrating from the rich store in the cabinets Ruskin's own handiwork; or the records—faithful with loving minuteness—which he collected of Italian buildings (many of them now "restored" or destroyed); or the work of Turner, and so forth. In each University generation there are many young men at Oxford who in after life will have opportunities not only for the patronage of Art in the sense of private picture-buying, but for the popularisation of Art by bringing it within the reach of the people. The Ruskin Drawing School might become a valuable storehouse of suggestions for the utilisation of such opportunities. Every year, too, the University is coming into closer contact with the provinces, and the number of earnest men and women, eager

[1] *Art of England*, § 147.

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for the extension of University teaching in all kinds, who visit Oxford on the occasion of the "Summer Meetings," is already very considerable. To them, too, the Ruskin Drawing School is capable of being made a source of useful inspiration. One likes to think that a day will come when any committee or individual, desirous of doing something to bring Art into schools or villages, will turn to Oxford as the natural quarter for guidance and example. The Catalogues and Instructions collected in this volume contain, as Professor Norton truly says, "much admirable and important criticism and teaching, of worth not only to students at Oxford, but to those elsewhere who may desire to improve themselves by learning what examples the most accomplished master of the time thought best deserving of the attention of beginners in the practical study of the arts, and what elementary instruction he deemed most desirable for them. The catalogues can hardly be too highly recommended as guides in the formation of useful collections of exemplary work; for, although it would be impossible to duplicate a large portion of the pieces described in them—as, for instance, the great number of original drawings by Turner, by Ruskin himself, and other great masters—yet a considerable number remain which might be duplicated, and would serve as a nucleus, and as a standard by which the worth of additions could be measured."[1]

In the series of visits which I have paid to the Ruskin Drawing School during the preparation of this volume, I was struck by a remarkable contrast. I had visited Manchester during the holding of the Ruskin Exhibition there in the spring of 1904. The Exhibition was crowded with all sorts and conditions of people. The large sale of the catalogue, its well-thumbed condition, the conversation in tram-cars and railway carriages, impressed me with the genuine interest which the Exhibition aroused. What the Corporation of Manchester had brought together with great difficulty and at considerable expense, the University of Oxford has in permanent possession. But on none of my numerous visits to the Ruskin Art Collection at Oxford have I encountered a single other visitor. Ruskin's connexion with the School and the collection is commemorated—as well as in its name—by a marble bust of himself, executed by Sir J. E. Boehm, which bears the following inscription:—

"Hanc
JOHANNIS RUSKIN
Hujusce scholæ fundatoris
Effigiem
Amici posuerunt
1881."

[1] Preface to the American "Brantwood" edition of *Lectures on Art*, 1891, p. xi.

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The piety of his friends is laudable; but the generosity and self-devotion of the founder of the School is surely deserving also of that more acceptable memorial which consists in the wider fulfilment of his purposes.[1]

With regard to the *text* of the Catalogues, Notes, and Instructions here collected, the reader may be referred to the several Bibliographical Notes (pp. 1, 5–7, 55–69, 145, 161–163, 265). The editors have not seen any *manuscript* of the catalogues in Ruskin's hand, except that (1) notes for the arrangement of some of the cabinets occur in his diary for 1871–2–3; (2) a portion of the "Notes on the Educational Series" is written in one of the ledgers which contain the first draft of many of the Oxford Lectures (see Vol. XX. p. xlix.); a page of this MS. is here given in *facsimile* (p. 103); and (3) a small portion of the "Instructions" (§§ 23–26) is in Mr. Macdonald's possession. Ruskin's own copy of the "Instructions," in Mr. Wedderburn's possession, contains some corrections which have been followed in this edition (see p. 164). The earlier catalogues, or some of them, seem to have been dictated to an amanuensis (see above, p. xxii.); the MS. of the catalogues of 1878 is in the hand of Mr. E. P. Barrow, who made a fair copy from the notes taken down by Dr. Chase from Ruskin's dictation.

New matter has been added to Ruskin's catalogues where it was necessary to give particulars of examples not catalogued by him, such additions being distinguished by inclusion in square brackets. Ruskin's catalogues are further supplemented by a brief account of "Other Examples in the Ruskin Art Collection" (pp. 299–308).

In an Appendix account is given, with illustrations, of the "Oxford Art School Series" (pp. 311–315); and his "Note" of 1883, already mentioned (p. 316), is added. The Index (pp. 319–331) explains itself.

The *illustrations* in this volume are unusually numerous, and a few words are necessary to explain the principle on which they have been selected. In the General Preface (Vol. I.) it was promised that this edition should include "all drawings by Ruskin which have hitherto been published." There have been two principal publications of drawings in the Oxford Collection; first, in the large-paper edition of E. T. Cook's *Studies in Ruskin* (1890) there were thirteen autotype plates from Ruskin's drawings. Of these drawings, seven have already

[1] It should be stated that the Trustees of the Drawing School have no funds available for filling gaps in the Collection, that the endowment of the Drawing Master is on a very modest scale, and that he has no assistance in his numerous duties. Perhaps some admirer of Ruskin and of Oxford will supplement the generosity of the Founder of the School.

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been given in previous volumes; one is given in Vol. XXII.; the others are here included (Plates XXVII., XXIX., XXXII., XXXIII., XXXIV.). Secondly, in the July number of the *Artist*, 1897, there was an article entitled "The Keynote of Ruskin's Teaching," illustrated by nineteen half-tone blocks from drawings at Oxford. Such of these drawings as had not already appeared in *Studies in Ruskin* are here shown on Plates XXVI., XXVIII., XXX., XXXI., XXXV., XXXVIII., XLIII., XLVIII., LXVII., LXIX.

This explanation accounts for fifteen of the fifty-four plates in the volume. The other plates, which reproduce examples in the Oxford Collection, have been chosen partly as a representative selection of Ruskin's handiwork in different kinds, and partly as desirable to explain the text. With regard to the former point, it should be remembered that several of the Oxford drawings have already been given, and that some more are held over to illustrate later volumes. With regard to the second point, the "Instructions" will now for the first time become intelligible to a reader who has not immediate access to the original examples.

It remains to notice a few illustrations which are from drawings not now in the Ruskin Art Collection. One of these is a drawing by Mr. Macdonald of the Narcissus (Plate XLIX.), which he has kindly allowed here to be introduced. Next, there are two plates (LXIV. and LXVI.) of drawings which Ruskin described in his MS. Catalogue of 1878, but afterwards removed from Oxford; the former shows a complete plant of the saxifrage, which Ruskin called "Francesca Geum"; he considered this example (now at Brantwood) one of his "best drawings" (see p. 283). The other plate shows a shoot of young sycamore; the drawing has previously appeared in the *Architectural Review*[1] (see pp. 291–292). The three other plates (LXXI., LXXII., and LXXIII.), which are from drawings not at Oxford, belonged to the "Oxford Art School Series" (see p. 311).

E. T. C.

[1] The drawing was No. XIII. of the full-page plates in the "Christmas Number" for 1897. The next number of the *Review* (January 1898, vol. iii. p. 88) contained the following letter from Mrs. Severn: "I gave the *Architectural Review* to Mr. Ruskin, who desires me to thank you very much. He has looked through it with the greatest interest and pleasure, and says he considers the reproduction of his own drawing quite admirably done." Ruskin, it was added, had placed a number of drawings illustrative of Venice at the disposal of the editor. Two drawings—of Venice and of Verona respectively—appeared in a Supplement to the *Architectural Review* for June 1898. These are reproduced in a later volume of this edition.

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[*General Bibliographical Note.*—The Catalogues, etc., printed or written by Ruskin, which are embodied in the following pages, are these:—

1. *Catalogue of Examples, 1870.* Afterwards redistributed in Nos. 2 and 3. For the Bibliographical Note on this, see p. 5.

2. *Catalogue of the Standard and Reference Series.*—For the Bibliographical Note on this, see p. 6.

3. *Catalogue of the Educational Series,* including "Notes on Educational Series."—For the Bibliographical Note, see p. 55.

4. *Catalogue of the Educational Series, 1878.*—Not hitherto printed: see p. 145.

5. *Catalogue of the Rudimentary Series, 1872;* containing also

6. *Instructions in Elementary Drawing, 1872.*—For the Bibliographical Note on Nos. 5 and 6, see p. 161.

7. *Catalogue of the Rudimentary Series, 1878.*—Not hitherto printed: see p. 265.

With regard to the presentation of these Catalogues in this volume it should be noted that those printed by Ruskin (1, 2, 3, 5, and 6) were never revised so as to note the alterations subsequently made in the arrangement of the Examples, and that the MS. Catalogues, now first printed (4 and 7), were made for a rearrangement of the Collection, which was in fact never carried out.

A large part of the examples in the Reference Series and Educational Series was never catalogued by Ruskin at all, and this work has now been done for the first time in this volume.

The following pages contain, therefore, (*a*) all Ruskin's own Catalogues (whether already printed or in MS.), but so arranged as to suit (*b*) the inclusion of the new matter descriptive of examples which were not catalogued by Ruskin. Such matter is in all cases distinguished by being included within square brackets (see, for instance, p. 23).

Most of this new matter is inserted into Ruskin's own incomplete Catalogues; but this edition contains, further—

8. Descriptions of Examples contained in Cabinets or elsewhere placed in the Drawing School, which Ruskin never catalogued at all. See pp. 298 *seq.*

This section of the present volume fulfils, therefore, a double purpose. (i.) It is a complete collation of all Ruskin's Catalogues, and at the same time (ii.) a complete Catalogue of the Ruskin Art Collection as now (1906) arranged.]

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I

CATALOGUE OF THE STANDARD AND REFERENCE SERIES

(1870, 1872)

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[*Bibliographical Note.*—The first Catalogue issued by Ruskin included matter which he afterwards redistributed into two separate catalogues—(1) one dealing with the Standard and Reference Series, (2) the other with the Educational Series.

Of the first combined Catalogue there was only one edition, issued in 1870. The title-page reads :—

> Catalogue of Examples | Arranged for Elementary Study | in the | University Galleries | By John Ruskin, M.A. | Honorary Student of Christ Church | and | Slade Professor of Fine Art | Oxford | At the Clarendon Press | M.DCCC.LXX | [*All rights reserved*].

Octavo, pp. 63. On the reverse of the title-page is the imprint: "London | Macmillan and Co. | [*Device of the Clarendon Press*] | Publishers to the University of Oxford." Text of the Catalogue, pp. 3–63. The headline on the left-hand pages is "Catalogue" throughout; on the right-hand pages, (5–27) "Standard Series," (29–63) "Educational Series." Issued in pale blue paper wrappers, with the title-page reproduced upon the front, except that the words "Price One Shilling" are substituted for "[*All rights reserved*]."

This is the Catalogue of the Collection as Ruskin had arranged it at the outset, and the one to which he refers in his Inaugural Course. It is not here reprinted in its original form, because its contents (with few exceptions) were afterwards redistributed in the two catalogues next described. But all matter contained in the first Catalogue, which was omitted in the later Catalogues, is now given either in the Bibliographical Notes or in footnotes. A collation of the original Catalogue is here given to show the redistribution :—

On pp. 3–4, introductory remarks headed "Catalogue of Illustrative Series." A part of these remarks was used as Introduction to the *Catalogue of the Reference Series:* see pp. 9, 10 here, where so much of the original Introduction, as was not again used, is given in a footnote.

On pp. 4–21, catalogue with notes on the Standard Series, Nos. 1–50, headed "I. Standard Series. (Painting.)." This portion of the *Catalogue of Examples* was reprinted (with slight variations) in the *Catalogue of the Reference Series:* see pp. 10–28 here. The variations are here either given in footnotes or recorded in the list of "Varise," below (p. 6).

On p. 21, at the end of Nos. 1–50, some remarks on the intended arrangement of further examples in the Standard Series; for these remarks, see 28 *n.*

On pp. 21, 22, catalogue with notes of examples numbered 101–105. These became Nos. 176–180 in the *Catalogue of the Reference Series* (here p. 44).

On pp. 22, 23, catalogue with notes of examples numbered 141, 151, 155, and 160. No. 141, "Windows from Chalons-sur-Marne," was afterwards removed: the example is referred to in *Lectures on Art*, § 186 (Vol. XX.

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p. 175). No. 151, "Porch of Church of San Zenone, Verona," became No. 69 in the *Catalogue of the Reference Series*. No. 155, "Porches of Chartres Cathedral, West Front," became No. 53 in that catalogue. No. 160, "Flanking Pier of Porch, Rheims Cathedral, West Front," was removed by Ruskin, but has now been placed as No. 132 in the Reference Series. The note which in the *Catalogue of Examples* followed the four numbers just mentioned was transferred (with one variation) to the *Catalogue of the Reference Series*, Introductory Remarks: see here p. 29, and for the variation, "Varia," p. 7.

On pp. 23–29, catalogue and notes on Nos. 201–220. This portion of the *Catalogue of Examples* was transferred to the *Catalogue of the Reference Series*: see here pp. 45–51 (where, however, "201" is "183," and so forth: see p. 45 *n.*). For variations, see next page.

The following lines then followed in the *Catalogue of Examples*:—

> "The remaining pieces, 301 to 304, beginning the Standard Series of recent art, are referred to in the lectures, and need no further illustration at present."

No. 301 was referred to in *Lectures on Art*, § 157 (see Vol. XX. p. 151); it was a photograph or an engraving of a drawing by Turner in the Farnley Collection. Nos. 302–304 were plates or etchings in Turner's *Liber Studiorum* series. No. 302 (*Lectures on Art*, §§ 161, 165; Vol. XX. pp. 155, 158) was the unpublished "Swiss Bridge, Mont St. Gothard"; it is now No. 244 in the Educational Series (p. 96). No. 303 (*ibid.*, § 165; p. 159), "study for composition" (probably the unpublished plate of "Apuleia in search of Apuleius"; not now in the Oxford collection). No. 304, "Scene on the St. Gothard" (the published plate "Mount St. Gothard"; not now in the Oxford collection).

On pp. 29–63 was the Educational Series. For collation of this part of the *Catalogue of Examples*, see the Bibliographical Note to the *Catalogue of the Educational Series* (below, pp. 57–69).

The *Catalogue of Examples* was *reviewed* in some of the journals together with the *Lectures on Art* (see Vol. XX. p. 8); separately in the *Athenæum*, August 13, 1870.

In revising the Catalogue, Ruskin divided it, as already stated, into two. The first of the two had no title-page, but a drop-title on p. 1 as follows:—

> Catalogue | of | The Reference Series | including temporarily | The First Section of | The Standard Series.

Octavo, pp. 32. Printed in 1872 (see No. 80, p. 33). Title and "Note," pp. 1–2; Standard Series, pp. 2–19; Reference Series, pp. 20–32. The imprint at the foot of p. 32 is "London: Printed by Smith, Elder and Co., Old Bailey, E.C."

This Catalogue was not issued to the general public, but was distributed to visitors and students at the Drawing School. It is now seldom met with; it is out of print, and hitherto has never been reprinted.

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Variæ Lectiones.—The following is a list of all the variations (other than those already described) between the *Catalogue of Examples* (pp. 1–29) and the *Catalogue of the Reference Series*. The more interesting variations are set out in footnotes, and to these a reference only is given here:—

Standard Series.—No. 1. *Title,* "Engraved . . . Series" omitted in *Catalogue of Examples*, and see p. 10 *n.*; line 1, *Catalogue of Examples* reads "to begin the series" after "chosen."

No. 6. Line 2 of the title, the *Catalogue of the Reference Series* has "Lewis" instead of "Louis" (as in the *Catalogue of Examples*). The author's footnote was not in *Catalogue of Examples*.

Nos. 17 and 18, see p. 20 *n.*

Nos. 24–34, see p. 23 *n.*

No. 36. *Catalogue of Examples* does not contain "(See . . . 100)."

Nos. 39, 40. "40" was misprinted "29" in the *Catalogue of the Reference Series*.

No. 42. *Catalogue of Examples* reads "Princess of the House of Savoy" for "Daughter of Charles the First."

No. 45. *Catalogue of Examples* has a query "(?)" after the title.

No. 50, line 1, *Catalogue of Examples* reads ". . . these two last; for the range . . ."; line 10, *Catalogue of Examples* adds "51–100" after "next group," and in line 13, stops at "periods."

Reference Series.—Introductory Remarks, line 1. The *Catalogue of Examples* reads "these four examples at once where they are to remain" for "the following six examples together." For the "four examples" in the earlier catalogue, see above, pp. 5, 6.

No. 106. This was in the *Catalogue of Examples* thus: "24. *The Pesaro Family.* (Titian.) From the Church of the Frari, Venice. Engraved by Le Febre." In the note, the *Catalogue of Examples* reads "these rude engravings" for "Lefèbre's engravings" and in line 12 does not contain "(105)."

Nos. 183 *seq.*, see p. 45 *n.*

No. 184, line 1 of the note, see p. 47 *n.*

In this edition the following corrections and additions have been made in the text of the *Catalogue of the Reference Series*:—

In the "Standard Series," No. 10, line 3, see p. 17 *n.* Nos. 24–34 are inserted (see p. 23 *n.*). No. 36, last line, "Edu. 50" (referring to an earlier arrangement) is changed to "Edu. 100."

In the "Reference Series" many additions have been made, for these pages give (as already explained, p. 1) a catalogue of the collections as now arranged, as well as a reprint of Ruskin's catalogues. Nos. 68 and 69 are added. No. 76 is altered (see p. 33 *n.*). No. 79 is added. No. 83, line 3, see p. 34 *n.* Nos. 84–100, 107–150, and 155–175 are added. Nos. 178 and 179, the references to Rosellini "tom. iv." have here been corrected to "tom. iii. pt. ii."; and in No. 180, "tom. v." to "tom. iv." No. 180, line 1, for "176, 177, 178" the Catalogue reads "101, 102, 103"; and there are differences in many subsequent numbers (see p. 43 *n.*). No. 184, line 1, see p. 45 *n.* Nos. 192–200, see pp. 50, 51 *nn.*]

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CATALOGUE OF
THE REFERENCE SERIES

INCLUDING TEMPORARILY THE FIRST SECTION OF THE STANDARD SERIES

NOTE.[1]—The Standard Series referred to in the Lectures as S. 1, S. 2, etc., will be ultimately composed of four hundred pieces:[2] 1 to 100 illustrating the schools of painting in general; 101 to 200, those of sculpture and its relative arts connected with the traditions and religion of the Gothic races; 201 to 300, those of sculpture and its relative arts connected with the traditions and religion of the Greeks; and 301 to 400, the special skill of modern time.

The reason for the adoption of this order is that the art of painting furnishes examples of every meritorious quality possible in form or colour: the earlier arts of sculpture and building may then be advantageously studied with reference to these ultimate results; and our own skill finally estimated by comparison with whatever it has chosen to imitate, and measure of whatever it has been able to invent.[3]

The first pieces in the large cabinets, up to the number 50

[1] [In the *Catalogue of Examples* this preface began as follows:—
"The examples now placed in the University Galleries form the nucleus of what it is intended should become ultimately three distinctly complete series. The first is to be composed of types of various art, the best that I can obtain, as standards of method or school. It is to be called the Standard Series; referred to in the Lectures as S. 1, S. 2, etc., and composed of, ultimately, four hundred . . ."]

[2] [This intention, however, was not carried out; only the first fifty examples of the "Standard Series" were arranged.]

[3] [The preface in the *Catalogue of Examples* continued as follows:—
"The second series is for immediate service, and composed partly of exercises to be copied; partly of examples for reference with respect to practical questions. It is to be called the Educational Series, and referred to in the Lectures as Edu. 1, Edu. 2, etc. I may extend this series indefinitely for some time.
"The third series consists of examples, not standard, but having qualities worthy of notice and necessary for illustration. It is to be called the Reference Series, and will be of quite . . ."]

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in this Catalogue, all belong to the Standard Series. The numbers beyond 50 are part of the Reference Series, which will be of quite mixed character, as supplementary to the two others, and referred to in the Lectures as Ref. 1, Ref. 2, etc.[1]

I am obliged to leave blanks in my numbers. I think it better to do this than to change the numbers continually.

[STANDARD SERIES]

1. *Brignal Banks, on the Greta, near Rokeby.* Engraved from Turner's drawing in the Yorkshire Series.[2]

It is chosen as an example of the best English painting and engraving of recent times. The design is among the loveliest of all Turner's local landscapes, and the engraving shows the peculiar attainments of recent line work in England; namely, the rendering of local colour and subdued tones of light. The hills are all dark with foliage, and the expression of the fading light of evening upon them is given distinctively, as different from the full light of noon. In the best old engraving the high lights on the trees would have been white, and the light would have been clear and simple, but not, unless by some conventional arrangement of rays, expressive of any particular hour of the day. I do not mean it to be understood, however, that the English engraving is better, or that its aim is altogether wiser than that of the early school; but

[1] [Instead of "I am obliged . . . continually," the *Catalogue of Examples* reads:—
"About 200 pieces in all, belonging to these three groups, are already placed in the University Galleries, and will be found enough for introductory study."]

[2] [In the *Catalogue of Examples* Ruskin added the following lines:—

"Yet sang she, 'Brignal banks are fair,
And Greta woods are green,
. . . . . .
And you may gather garlands there
Would grace a summer queen.'"

The passage is put together from the song in canto xvi. of *Rokeby*. The engraving (by S. Rawle) was the last plate but one in T. D. Whitaker's *Richmondshire*. For references to the subject, see *Lectures on Art*, § 25 (Vol. XX. p. 36), and *Lectures on Landscape*, § 100 (Vol. XXII. p. 69).]

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The Junction of the Greta and Tees

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only that it has this merit of its own, deserving our acknowledgment. Other reasons for the choice of this subject to begin the Series are noted in the first Lecture; two chief ones are that the little glen is a perfect type of the loveliest English scenery, touched by imaginative associations; and that the treatment of it by Turner is entirely characteristic, both of his own temper throughout life, and of the pensiveness of the great school of chiaroscurists to which he belongs.[1]

2. The Junction of the Greta and Tees at Rokeby.[2]

A faultless example of Turner's work at the time when it is most exemplary. It will serve us for various illustrations as we advance in the study of landscape, but it may be well to note of it at once, that in the painting of the light falling on the surface of the Tees, and shining through the thicket above the Greta, it is an unrivalled example of chiaroscuro of the most subtle kind;—obtained by the slightest possible contrasts, and by consummate skill in the management of gradation. The rock and stone drawing is not less wonderful, and entirely good as a lesson in practice.

The house seen through the trees is Mr. Morritt's (Scott's friend). "The grounds belonged to a dear friend with whom I had lived in habits of intimacy many years, and the place itself united the romantic beauties of the wilds of Scotland with the rich and smiling aspect of the southern portion of the island."—(Introduction to *Rokeby*.)

[1] [See *Lectures on Art*, §§ 161, 185 (Vol. XX. pp. 155, 174); and *Lectures on Landscape*, § 44 (Vol. XXII. p. 40).]

[2] [The original water-colour drawing; here reproduced (Plate XXV.). It was engraved (by John Pye) in *Richmondshire*. Ruskin says that he denied himself much in giving it to Oxford (Vol. XIII. p. 444), and calls it the best of his Turner drawings (*Lectures on Landscape*, § 8). For other references to the drawing, see *Lectures on Art*, §§ 25, 170 (Vol. XX., pp. 36, 163); the note on No. 14 in the *Catalogue of Examples* (Educational Series), below, p. 61; Vol. XIII. pp. 431, 444; the Introduction to Vol. XIX. p. xxxviii.; *Lectures on Landscape*, § 100; and *Eagle's Nest*, § 9 (Vol. XXII.). In the little inn at Rokeby, Ruskin stayed in 1876; the visitors' book contains the following entry in his hand:—

"Prof. Ruskin
Mr. and Mrs. Arthur Severn } Very happy here from 2nd to 4th May, 1876."

See *Richmondshire Illustrated by . . . Turner, with Descriptions by Mrs. Alfred Hunt*, 1891, p. 76, where the entry is thus printed.]

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3. *Scene on the Loire.*[1]

Chosen in farther illustration of the pensiveness of the chiaroscurist school, and as a faultless example of Turner's later and most accomplished work. It is painted wholly in solid colour, as No. 2 is painted wholly in transparent; and the two drawings together show the complete management of colours soluble in water, or thin liquid of any kind, and laid on grounds which are to be made to contribute to the effect. The lights in the first drawing, and the grey sky and water in the second, are of course both the grounds left, white and grey.

4. *Melencolia.* (Engraving by Albert Dürer.)

In connection with this plate, I wish you to read the chapter on Dürer and Salvator, in the fifth volume of *Modern Painters*,[2] and to note farther these few things.

All first-rate work in modern days must be done in some degree of sorrow of heart, for it is necessarily founded on whatever the workman has felt most deeply, both respecting his own life, and that of his fellow-creatures; nor has it been possible for any man, keen-sighted and gentle-hearted (and all the greatest artists are so), to be satisfied in his own prosperity, even if he feels it sufficient for his needs, while so many around him are wretched; or in his creed, even though he feels it sufficient for his own comfort, since the questioning spirit of the Reformation has broken through the childishly peaceful, and too often childishly selfish and cruel, confidence of the early religious ages. I have therefore given you the Melencolia as the best type of the spirit of labour in which the greater number of

[1] [The original water-colour drawing, one of the grey-paper series made for the *Rivers of France*, but unpublished. "Quite inestimable" Ruskin calls it (Vol. XIII. p. 449); and compare *Lectures on Art*, § 25 (Vol. XX. p. 36). For other references to it, see *Lectures on Landscape*, § 74, and *Art of England*, § 122. Mr. Macdonald made a copy of it for Ruskin, which he there refers to. Ruskin presented the copy to the Felstead Diocesan College, in the Banbury Road, Oxford. For a note on the way in which Turner here laid his colours, see the "Instructions," § 16 (below, p. 249).]

[2] [In this edition, Vol. VII. p. 312, where a reproduction of the plate is given. In addition to the references given in the note at that place, see Vol. VI. p. 64; Vol. VII. p. lxx.; and Vol. XV. p. 79.]

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strong men at the present day have to work: nevertheless, I must warn you against overrating the depth of the feeling in which the grave or terrible designs of the masters of the sixteenth century were executed. Those masters were much too good craftsmen to be heavily afflicted about anything; their minds were mainly set on doing their work, and they were able to dwell on grievous or frightful subjects all the more forcibly because they were not themselves liable to be overpowered by any emotions of grief or terror.

Albert Dürer, especially, has had credit for deeper feeling than ever influenced him; he was essentially a Nürnberg craftsman, with much of the instinct for manufacture of toys on which the commercial prosperity of his native town has been partly founded: he is, in fact, almost himself the whole town of Nürnberg—become one personality (not without avarice); sometimes, in the exquisitely skilful, yet dreamily passive, way in which he renders all that he saw, great things and small alike, he seems to me himself a kind of automaton, and the most wonderful toy that Nürnberg ever made.[1]

5. *The Virgin, with St. George and St. Catherine.*[2] (John Bellini.)

This is the most accurate type I can find of the best that has yet been done by man in art;—the best, that is to say, counting by the sum of qualities in perfect balance;

[1] [The MS. adds:—

"I have given you in the exercise series his scene from the Apocalypse with the lights of the Seven Churches: he represents them as tallow candles, guttering."

The woodcut referred to was No. 69 in the Rudimentary Series (below, p. 187), but was afterwards removed; a reproduction of it may be seen at p. 17 of *Dürer*, by H. Knackfuss.]

[2] [The photograph in the frame is of a picture, formerly in the Pourtalès Collection at Paris and now lost sight of. It is of the Madonna and Child, blessing a kneeling donor, and attended by four saints (one of whom is St. George and another of whom may be St. Catherine); the picture is called on the mount of the photograph "La Vierge au Donateur." It is impossible to say whether the photograph is the example which Ruskin intended by his title, or whether he had subsequently substituted it for one of some other picture by Bellini. He greatly admired the "Virgin, with St. Paul and St. George" (No. 610 in the Venetian Academy)—a picture of which Mr. Fairfax Murray made a copy; also the "Virgin, with St. John and St. Catherine," in the Redentore (now often ascribed to Bissolo): for references to the pictures in the Redentore, see Vol. X. p. 443 and Vol. XI. p. 309. To the jewel-painting in the picture shown in "Standard No. 5" he refers in *Eagle's Nest*, § 218 (Vol. XXII. p. 272); in the Pourtalès Collection, the Virgin wears a jewelled head-dress; in the Redentore picture, St. Catherine wears jewels on her head and bodice.]

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and ranking errorless workmanship as the first of virtues, generally implying, in an educated person, all others. A partially educated man may do his mechanical work well, yet have many weaknesses: his precision may even be a sign of great folly or cruelty; but a man of richly accomplished mind, who does his mechanical work strictly, is likely to be in all other matters right.

This picture has no fault, as far as I can judge. It is deeply, rationally, unaffectedly devotional, with the temper of religion which is eternal in high humanity. It has all the great and grave qualities of art, and all the delicate and childish ones. Few pictures are more sublime, and none more precise. It will serve us in innumerable ways for future reference; and I like to place it beside Dürer's solemn engraving, on account of the relations of these two men at Venice.

Dürer's words respecting this matter are usually quoted somewhat inaccurately. Here is the quaint old German in, I believe, its authentic form, as it was written to Wilibald Pirkheimer, in Nürnberg, from Venice, 9' of the night, Saturday after Candlemas, 1506 (7th February):[1]—

"Ich hab vill guter freund under den Walhen (Wälschen;—Italians), dy mich warnen, das Ich mit Iren Molern nit es und trinck. Auch sind mir Ir vill feind, und machen mein Ding in kirchen ab, und wo sy es mügen bekumen, noch schelten sy es und sagen es sey nit antigisch art, dozu sey es nit gut; aber Sambellinus der hatt mich vor vill Gentilomen fast ser gelobt, er wolt gern etwas von mir haben, und ist selber zu mir kumen, und hat mich gepetten, Ich soll Im etwas machen, er wols woll tzalen. Und sagen mir dy leut alle, wy es so ein frumer man sey, das Ich Im gleich günstig pin. Er ist ser alt und ist noch der pest im gemell, und das Ding, das mir vor eilff jorn so woll hat gefallen, das gefelt mir jtznit mer." *

* Von Murr, *Journal zur Kunstgeschichte*, x. p. 8. Nürnberg, 1781. Found and translated for me by Mr. R. N. Wornum.

[1] [Compare *Stones of Venice*, vol. i. (Vol. IX. p. 436), where Ruskin gives another translation of the passage. For further references to Bellini's intercourse with Dürer, see No. 36 (below, p. 24).]

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"I have many good friends among the Italians, who warn me not to eat and drink with their painters. Many also of them are my enemies; they copy my things for the churches, picking them up whenever they can. Yet they abuse my style, saying that it is not antique art, and that therefore it is not good. But Giambellini has praised me much before many gentlemen; he wishes to have something of mine; he came to me and begged me to do something for him, and is quite willing to pay for it.[1] And every one gives him such a good character that I feel an affection for him. He is very old, and is yet the best in painting; and the thing which pleased me so well eleven years ago has now no attractions for me" (speaking of his own work, I presume).

6. *Three Pages of a Psalter*, containing in its Calendar the death-days of the Father, Mother, and Brother of St. Louis,* and, without doubt, written for him by the monks of the Sainte Chapelle, while he was on his last crusade; therefore, before 1270.[2]

It is impossible, therefore, that you can see a more perfect specimen of the art "che alluminare è chiamata in

* I have placed the manuscript itself, with a separately framed page of its calendar, containing the obituary sentence, written in gold, of the mother of St. Louis, "Obitus Blanchiæ, reginæ Francorum," on the table in the larger room.[3]

[1] [Compare *Ariadne Florentina*, § 169 (Vol. XXII. p. 413).]

[2] [Frame 6 is now blank; and the book itself was only temporarily placed in the Ruskin Drawing School. Ruskin had detached nine leaves in all; six of these were placed by him at Oxford, and three were given to Professor Norton. The six leaves at Oxford were in 1904 exchanged with Mrs. Severn by the Trustees of the Ruskin Drawing School for other objects, and the three leaves in possession of Professor Norton were similarly returned, in order that the Psalter might be preserved intact; it is now in the collection of Mr. Henry Yates Thompson, who has issued the following work: *A Psalter and Hours executed before 1270 for a Lady connected with St. Louis, probably his sister Isabelle of France, Founder of the Abbey of Longchamp, now in the Collection of Henry Yates Thompson. Described by S. C. Cockerell in relation to the Companion Psalter of St. Louis in Paris, with Photogravures of all the Miniatures by Emery Walker.* London: Printed at the Chiswick Press, 1905. Among the examples given in exchange to the Ruskin Trustees were enlargements by Ruskin of two letters from this Psalter, now in the Drawing School (see below, p. 300). For further references to the Psalter, see Vol. XII. pp. lxix., 479; and for other notes by Ruskin on the pages, see *Catalogue of the Rudimentary Series, 1878*, No. 13 (below, p. 270), and *Val d'Arno*, § 59.]

[3] [This refers to an earlier arrangement of the collection; the Ruskin Drawing School is now housed in one large room.]

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Parisi";[1] and you are thus introduced to the schools of all painting, by the very work of which Dante first thought, when he spoke of their successive pride, and successive humiliation.

The three pages contain the beginnings of the 14th, 53rd, and 99th Psalms, with the latter verses of the 13th and 52nd. The large central[2] letter is the D of "Dixit insipiens in (corde suo)" written. The fool is represented as in haste, disordered and half-naked, lost in a wood without knowing that he is so, eating as he goes, and with a club in his hand. The representation is constant in all early psalters.

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7. *St. Catherine.* Page of Service-book written for the Convent of Beaupré in 1290.[3]

Rude, but standard, as an example of method in the central schools of illumination.

8. *St. John the Baptist.*[4] (Cima da Conegliano.)

An example of perfect delineation by the school of colour.

9. *Knight and Death.*[5] (Dürer.)

An example of perfect delineation by the school of chiaroscuro.

This plate has usually been interpreted as the victory of human patience over death and sin. But I believe later

[1] [*Purgatorio*, xi. 81. See Vol. XII. p. 477, where the passage is cited with its context and translated.]

[2] [The page here described by Ruskin is shown on Plate V. of the volume described in the note on p. 15.]

[3] [For other references to this Service-book, see Vol. XII. p. 494 and *n.*, and *Lectures on Art*, § 146 (eds. 1–3); Vol. XX. p. 138 *n.* See also *Catalogue of Examples*, 11 c (below, p. 60). The page is numbered "375" by Ruskin.]

[4] [Photograph of the picture in La Madonna dell' Orto, Venice. Compare Educational Series, No. 20 (below, pp. 77, 115). And see *Lectures on Art*, § 150 (Vol. XX. p 141), where the example is more fully described.]

[5] [Frame 9 is now blank, Ruskin having afterwards removed the plate. For a reproduction of it, see *Modern Painters*, vol. v. (Vol. VII. p. 310), where the subject of the design is discussed. In addition to the passages there referred to in a note, see Preface to *Eagle's Nest*, and *Ariadne Florentina*, § 37.]

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critics are right in supposing it to be the often-mentioned "Nemesis"; and that the patience and victory are meant to be Death's and the Fiend's, not the rider's.

The design itself, which is the one referred to in the second Lecture (§ 47[1]), is not rendered less didactic by its ambiguity. The relations of death to all human effort, and of sin to all human conscience, are themselves so ambiguous that nothing can be rightly said of either, unless it admits of some counter-interpretation. Nevertheless, I believe Dürer's real meaning is not only established by recent inquiry, but sufficiently indicated by his making the tuft on the spear, for catching the blood, so conspicuous. Had he intended the knighthood to be sacred, the spear would have had a banner, as always in his engravings of St. George.

10. *Adam and Eve.*[2] (Dürer.)

His best plate in point of execution, and in that respect unrivalled. Next to it may be placed the coat of arms with the skull.[3] Execution, remember, is to be estimated by the intrinsic value of every line. That is the best in which every separate line is doing the most and truest work.

11. *The "Vierge aux Rochers" of the Louvre.*[4] (Leonardo.)

The engraving gives a false idea of the picture in many important points; but it is in some respects more pleasing by refusing to follow Leonardo in his extreme darkness, and it accurately enough represents his sense of grace and the

[1] [*i.e.*, in the inaugural *Lectures on Art:* see Vol. XX. p. 55.]

[2] [For other references to this plate, see below, p. 188; Vol. XI. p. 172 and *n.*; and *Ariadne Florentina*, §§ 128, 129, 169.]

[3] [The *Catalogue of the Reference Series* (but not the *Catalogue of Examples*) here adds a reference to "Edu. 51." The "Coat of Arms with Skull" is, however, No. 65 in the Rudimentary Series (below, p. 186).]

[4] [For references to the picture, see Vol. XII. pp. 113, 450, 451, 456, 460; see also Plate XII. in that volume.]

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refinement of his delineation. It is a fair example of line-engraving as a separate mechanical art, distinguished from that practised by painters.

12. *Studies of Heads.*[1] (Leonardo.) Photograph.

Good examples of his sketching, and very beautiful in management of crayon for shade. In points of character, whether of childhood or age, they are wholly deficient, for Leonardo only sees external form; and this old man's head, in spite of its laborious delineation of apparently characteristic points, is essentially Dutch in treatment, and represents indeed wrinkles and desiccations, but not characters. Holbein, Reynolds, or Titian could give more character with ten lines than Leonardo could with a day's labour; and throughout his treatise his conventional directions for the representation of age and youth, beauty and strength, are in the last degree singular and ludicrous.[2]

13. *Sketch for the Assumption at Parma.*[3] (Correggio.) Photograph from a red chalk drawing.

There are no engravings from Correggio (nor as yet can I find any photographs from his pictures) which sufficiently represent his real qualities. Some of them are in this sketch, but we must work together for many a day yet before you will rightly feel them. It is splendid, but, like all Correggio's work, affected; and, while his skill remains unrivalled, his affectations have been borrowed by nearly all subsequent painters who have made it their special

[1] [Head of a child, above; of an old man, below. For references to them, see *Lectures on Art*, § 161 (Vol. XX. p. 155); and "Instructions," § 29 (below, p. 262).]

[2] [See, for instance, in the *Treatise on Painting* (in Bohn's English edition) § 166, "How to Paint Children" ("Children are to be represented with quick and contorted motions when they are sitting; but when standing, with fearful and timid motions"); § 167, "How to Represent Old Men" ("their feet must be placed parallel and wide asunder," etc.); § 168, "How to Paint Old Women" (for another reference to this specific, see *Aratra Pentelici*, § 193, Vol. XX. p. 340); and § 194, "Of the Beauty of Faces."]

[3] [Photograph of the study in the Dresden Museum. For Ruskin's estimate of Correggio, see *Lectures on Art*, § 177 (Vol. XX. p. 170).]

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endeavour to represent graceful form, as the mannerisms of the religious schools have been imitated by men who had no part in their passion, until it is too commonly thought impossible to express either sentiment or devotion without inclining the heads of the persons represented to one side or the other, in the manner of Correggio or Perugino.[1]

14. *Sketches of the Madonna and St. John.*[2] (Correggio.)

I shall have frequent occasion to refer to the manner in which the chalk is used in these sketches. The lower one is more careful than most of the extant studies by the master.

15. *God commanding Noah to build the Ark.*[3] (Marc Antonio, after Raphael.)

It is placed among the Standards because, though not absolutely good work, it represents a great school in Italy, which is distinguished by the dignity of its aim and the simplicity of its treatment. This school allows few sources of pleasure in painting except those which are common to sculpture, and depends for expression chiefly on the action of the figures, the division of the lights and darks broadly from each other, and the careful disposition of the masses of drapery, hair, or leaves, without any effort to complete the representation of these so as to give pleasure by imitation, or by minor beauties. Very often, however, such details, kept within these conditions of abstraction, are introduced in great quantity and division (as the graining of the wood in this engraving), in order to relieve the broad masses of the figures.

The style is essentially academical, and, as opposed to Dutch imitation, noble; but, as opposed to Venetian truth,

[1] [On Perugino's "posture-making," compare Vol. XI. p. 108.]

[2] [Photographs from studies. For a note on Nos. 13 and 14, see *The Relation of Michael Angelo and Tintoret*, § 21 (Vol. XXII. p. 96.).]

[3] [For a note on the engraving here, see *Ariadne Florentina*, § 117 (Vol. XXII.); and for another reference to Marc Antonio Raimondi (1488–1534), see below, p. 185, and Vol. XV. p. 480. Good impressions of this plate are scarce.]

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affected and lifeless. It has done great harm to subsequent schools by encouraging foolish persons in the idea that to be dull was to be sublime; and inducing great, but simple painters, like Reynolds, to give way to every careless fancy, under the discomforting belief that they could never be great without ceasing to be delightful.

16. *The Marriage of the Virgin.* (Raphael.) Photograph from the picture in the Brera at Milan.

One of the most beautiful works of Raphael's early time,[1] but its merit is rather to be considered as the final result of the teaching and practice of former schools than as an achievement of the master himself. Excellence is indeed fixed and measurable, however produced; but, in comparing artists with each other, we must remember that their relative merit depends, not on what they are, but on the degree in which they surpass their predecessors, and teach their successors.

17. Part of Raphael's fresco of "*Theology*."[2]

18. *Justice.* (Raphael.) Photograph from the Vatican fresco.

In Giotto's design[3] of this symbolic figure, the details are full of true thought; his purpose being throughout

[1] [For other references to the "Sposalizio," see Vol. VIII. p. 196, and Vol. XIV. p. 74.]

[2] [Nos. 17, 18, and 19 are photographs of the paintings on the ceiling of the Camera della Segnatura in the Vatican.]

[3] [The reference to Giotto is explained by the fact that, as originally arranged, No. 17 was a photograph from that painter's frescoes. The *Catalogue of Examples* reads:—

"17. *Justice and Injustice.* (Giotto.) Photograph from the Arena Chapel, Padua.

"Placed here in order to indicate the relation of the Tuscan schools of thought to the Lombardic and Roman schools of technical design. Compare it with the next example.

"18. *Justice.* (Raphael.) Photograph from the Vatican fresco.

"Examine the details of Giotto's design, and you will find them full of . . ."

Giotto's "Justice" and "Injustice" are reproduced as frontispieces to *Fors Clavigera*, Letters 11 and 10 respectively. Giotto's "Justice," and Raphael's, together with Dürer's, were No. 23 in the "Abbeville" Catalogue (see Vol. XIX. p. 273).]

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primarily didactic. Raphael, on the contrary, is not thinking of Justice at all, but only how to put a charming figure in a graceful posture. The work is, however, of his finest time—as far as merely artistic qualities are concerned—and is in the highest degree learned and skilful, but neither strong nor sincere.

19. *Poetry.* (Raphael.) Photograph from the Vatican fresco.[1]

The light and shade, at least so far as the photograph may be trusted, is grander in this design than in the "Justice"; and it must always be remembered that the breadth of its treatment by great masters is necessarily lost in line engravings, for which loss, nearly total, we must allow in the next example.

20. *Parnassus, or Poetry.* (Raphael.) Line engraving from the Vatican fresco.[2]

It sufficiently represents the character of Raphael's conceptions in his strongest time—full of beauty, but always more or less affected—every figure being cast into an attitude either of academical grace or of exaggeratedly dramatic gesture, calculated to explain to dull persons what they would never have found out from natural actions, and therefore greatly tending to popularity.

21. *St. Sebastian and a Monk.* (Bonifazio.) Photograph from the picture in the Academy of Fine Arts, Venice.[3]

I oppose this directly to the "Parnassus," that you may feel the peculiar character of the Venetian as contrasted with the Raphaelesque schools. Bonifazio is indeed only

[1] [The figure of Poetry painted on the ceiling of the Camera della Segnatura.]

[2] [The painting on the wall, under the "Poetry." For other references to the "Parnassus," also in the Camera della Segnatura, see Vol. XI. p. 130 *n.*, and Vol. XII. p. 148 and *n.*]

[3] [By Bonifazio de' Pitati, called Veronese: "St. Bernard in pontificals and St. Sebastian bound to a tree." Ruskin refers to the picture in his *Guide to the Principal Pictures in the Academy, Venice;* it is No. 280 in the present arrangement of that Gallery.]

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third-rate Venetian, but he is thoroughly and truly Venetian; and you will recognize in him at once the quiet and reserved strength, the full and fearless realization, the prosaic view of things by a seaman's common-sense, and the noble obedience to law, which are the specialties of Venetian work. The chiaroscuro of this picture is very grand, yet wholly simple; and brought about by the quiet resolution that flesh shall be flesh-colour, linen shall be white, trees green, and clouds grey. The subjection to law is so absolute and serene, that it is at first unfelt; but the picture is balanced as accurately as a ship must be. One figure dark against the sky on the left, the other light against the sky on the right; one with a vertical wall behind it, the other with a vertical trunk of tree; one divided by a horizontal line in the leaf of a book, the other by a horizontal line in folds of drapery; the light figure having its head dark on the sky; the dark figure, its head light on the sky; the face of the one seen as light within a ring of dark, the other as dark within a ring of light.

The symmetry is absolute in all fine Venetian work; it is always quartered as accurately as a knight's shield.

22. *Mercury and the Graces.*[1] (Tintoret.)

I shall have frequent occasion to refer to this picture, but cannot enter upon any criticism of it here; it is consummate in unostentatious power, but has all the fatal signs of the love of liberty, and of pleasure, which ruined the Venetian State.[2]

23. *The Virgin, with two Saints.*[3] (Titian.) Engraved by Lefèbre.

[1] [Photograph of the picture in the Ducal Palace. For other references, see *Stones of Venice*, vol. iii. (Vol. XI. p. 375 *n.*), and *The Relation between Michael Angelo and Tintoret*, § 21. The "frequent occasion" would no doubt have been found, if Ruskin's intention of delivering a whole course of lectures on Tintoret (see Vol. XX. p. li.) had been carried out.]

[2] [See Vol. VII. p. 437, and *St. Mark's Rest*, § 59.]

[3] [This is Lefèbre's engraving of the picture at Cadore, referred to in *Modern Painters*, vol. v.: see Vol. VII. p. 224 *n.*]

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[24.[1] *Pencil Outline* (by Ruskin) *of a Fresco at Pisa of Jacob and Laban's Flocks.*

25. *Pencil outline* (by Ruskin) *of another Fresco at Pisa:* "*Abraham parting from the Angels.*"[2]

Part of a fresco by Benozzo Gozzoli, in the Campo Santo at Pisa: Abraham parting from the three angels, after the talk with them about the "Cities of the Plain." Outline made in 1845, my first attempt at study of Italian Art. I wish I could do anything like it now, the head of the principal figure being, as far as I can judge, entirely right in its expression of resignation, and that of the angel above in its sorrow. The original is a very small piece of the great fresco, and was falling from the wall when I drew it, a great patch of plaster having come away in the middle of the principal angel's drapery, and the under palm-tree. I believe the rest is now destroyed. [1878.]

26. *Head of Simeon in Tintoret's Picture of the Presentation.*[3] Water-colour copy by Ruskin.

27. Photograph of Reynolds's "*Strawberry Girl.*"

28. (Blank.)

[1] [The square brackets including 24–34 denote that these items do not appear in Ruskin's own catalogue; but the note on No. 25 is here included from his MS. *Catalogue of the Educational Series, 1878,* No. 214 (below, p. 155). Ruskin showed another outline from the same series of frescoes in 1878: see Vol. XIII. p. 508. The *Catalogue of the Reference Series* passed from No. 23 to No. 35. In the *Catalogue of Examples,* No. 24 was the present No. 106 (see below, p. 36), and it then continued:—

"25–30. I cannot yet obtain the examples I want in these places; two of Giorgione, two of Carpaccio, two of Paul Veronese. These will complete the illustration of the manners of painting in the Venetian school.

"31–34. These four places are also left empty at present, for Luini, of whom I can yet give no good examples."]

[2] [This and No. 24 are some of the studies made by Ruskin in 1845: see Vol. IV. pp. xxx., xxxi., and the plate in that volume facing p. 316 (which is reproduced from No. 25). No. 24 is 13 × 17; No. 25, 17 × 10.]

[3] [The picture is in the Scuola di San Rocco: for Ruskin's description of it, see Vol. XI. pp. 409–410. In Reference Series, No. 99 is a study of the whole picture; in No. 96, a copy of the Child. Ruskin made these studies (or some of them) in 1869 (see Vol. XIX. p. liii.). For a study of it by Burne-Jones, see Educational Series, No. 225 (below, p. 140).]

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29–34. *Original Studies of Figures for Portraits* (by Reynolds).[1]]

35. *Martyrdom of St. James.* (Mantegna.) Photograph from fresco in Church of Eremitani at Padua.

You will probably at first see little to admire in this, but, as you learn to draw, and as your taste is formed in ornamental design, you will return to it with continually increasing astonishment. I hope to illustrate various portions of it separately.[2]

36. *Portrait* (I believe the person is unknown) *by Mantegna. Portrait by Raphael.*[3]

The uppermost of these two is far the finest work, though the superficial qualities of Raphael's are more attractive.

Mantegna's may be taken as a perfect type of the schools of delineation in Italy, and cannot, in workmanship, be surpassed. Note especially the treatment of the hair, which is drawn with the precision of Dürer, yet the breadth of Titian; and, with respect to the execution of these details by the masters of the fifteenth century, as well as to the method of early practice in drawing with the brush, which I wish you to pursue yourselves, read the following extract from Mrs. Heaton's *Life of Dürer*:[4]—

"Camerarius relates a pretty little anecdote *apropos* of the visit of Giovanni Bellini to our artist, which he probably learnt from Dürer's own lips. He says that Giovanni, on

[1] [In lampblack, or brown, on coarse paper; No. 32 is a study for a portrait of a judge, as one may tell from the wig. This study is referred to in *Aratra Pentelici*, § 125 (Vol. XX. p. 284), and in *Lectures on Landscape*, § 31 n. For a general reference to the studies, see "Instructions," § 26 (below, pp. 259–260); and *Catalogue of the Rudimentary Series, 1878*, No. 290 (below, p. 295).]

[2] [For studies from this fresco, see Educational Series, Nos. 220 and 221; Rudimentary Series, Nos. 46 and 298 (below, pp. 94, 179, 234). The fresco is in the Capella Santi Jacopo e Cristoforo, on the left-hand side, in the lower row, next the altar.]

[3] [The portrait of Agnolo Doni in the Pitti Palace, Florence.]

[4] [*The History of the Life of Albrecht Dürer*, by Mrs. Charles Heaton, 1870, p. 73.]

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seeing Dürer's works, was particularly struck with the fineness and beautiful painting of the hair in them, and asked Dürer, as a particular mark of friendship, to give him the brush wherewith he executed such marvellously fine work. Dürer offered him a number of brushes of all sorts, and told him to choose which he preferred, or, if he liked, he was welcome to take them all. Giovanni, thinking that Dürer had not understood him, again explained that he only wanted the particular brush with which he was accustomed to paint such long and fine parallel strokes; whereupon Dürer took up one of the ordinary brushes, such as he had offered to Bellini, and proceeded to paint a long and fine tress of woman's hair, thereby convincing Bellini that it was the painter, and not the brush, that did the work. Bellini avowed afterwards that he would not have believed it possible, had he not seen it with his own eyes." (See farther the notes on Edu. 100.[1])

37. Madonnas by John Bellini and Raphael.[2]

I wish you to compare the manner of conception in these two examples, as of execution in the preceding ones, the Lombardic master having, I think, the advantage in both respects.

38. The place is left for Van-Eyck, whom I cannot yet justly represent.

39, 40. And these two for Holbein.[3]

Then, the examples from 31 to 40 will sufficiently illustrate the schools of delineation, in which the drawing

[1] [Below, p. 126.]

[2] [Photographs of Giovanni Bellini's "Madonna and Child" (inscribed "Joannes Bellinus, P. 1487") in the Academy at Venice (for which see *Guide to the Venetian Academy*); and of Raphael's "Madonna della Seggiola," in the Pitti Palace, Florence. These photographs were No. 50 in the "Verona" Catalogue (Vol. XIX. p. 458). Ruskin refers to them in *Lectures on Art*, § 183, and to the Raphael in § 55 (Vol. XX. pp. 183, 62).]

[3] [Frames 38 and 40 remain blank. In 39 is now placed an enlargement (probably by A. Burgess) of part of a drawing by Holbein in the University Galleries: see *Lectures on Landscape*, § 33 (Vol. XXII. p. 34).]

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is in great part wrought with the point of the brush, and is indeed as precise as if it had been designed with that of a pen. In Luini's fresco the shades are frequently produced as an engraver would work them, by cross hatching; and the faces are more or less treated as Leonardo would a chalk drawing, only with colour for chalk.

But the last group of this series of fifty, 41 to 50, represents the work of the greatest masters of painting, by whom the brush is used broadly, and the outline, if any, struck with the edge of it, not the point. These are all masters of portraiture, and I have chosen portraits as the best examples of their art.

I shall enter into no criticism of them in this Catalogue, as there will be occasion for continual reference to them in subsequent lectures.[1] The examples of Vandyck will be changed. I cannot get any to please me yet; but the first, though ill engraved, is one of his best equestrian portraits, and is referred to for various particulars in *Modern Painters*, vol. v. p. 278.[2] Titian and Tintoret necessarily reappear in this group, their work having been introduced before only for comparison with that of other schools.

41. *Prince of the House of Savoy.* (Vandyck.)

42. *Daughter of Charles the First.* (Vandyck.) Lowest in the frame beneath, a little lady of the Strozzi family, by Titian.[3]

43. *An English Girl.*[4] (Reynolds.)

[1] [See *Lectures on Art*, §§ 103, 181 (Vol. XX. pp. 98, 171), and the references given in the following notes.]

[2] [In the original edition: see now Vol. VII. p. 360, where a reproduction of the picture (a portrait of Prince Tommaso di Savoia-Carignano) is given.]

[3] [Above, an engraving of Titian's portrait of the little daughter of Roberto Strozzi, playing with a dog; the picture is now in the Berlin Gallery: for a reference to it, see *Eagle's Nest*, § 151, where the picture is reproduced (Vol. XXII. Plate XIX.). Below, a photograph of the Princess Elizabeth from Vandyck's picture of the "Children of Charles I." at Turin: for a note on the picture, see Vol. VII. p. 118 and *n.*]

[4] [Mezzotint by Edward Fisher (1730–1785). Lady Elizabeth Keppel, afterwards Marchioness of Tavistock. She was one of Queen Charlotte's bridesmaids, and is here represented, in her bridesmaid's dress, decorating a statue of a blind Hymen. For other references to this group, see "Notes on the Educational Series," No. 100 (below, p. 127); and *Lectures on Art*, § 183 (Vol. XX. p. 172).]

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44. *An English Gentleman* (*Dr. Armstrong*).[1] (Reynolds.)

45. *Margaret of Austria.*[2] (Velasquez.)

46. *Portrait of a Knight* (unknown).[3] (Velasquez.)

47. *Charles V. on Horseback.*[4] (Titian.)

48. *Charles V. with his Irish Dog.*[5] (Titian.)

49. (Tintoret—not yet chosen.[6])

50. *Two Senators. Above, the "Paradise."*[7] (Tintoret.)

I have placed these two together, and last of the examples illustrating pictorial power; for the range and grasp of intellect exhibited by the works of which they indicate two extremities of the scale (the one being an example of simplest veracity in character, the other of imagination as facile as it is magnificent), is, I am convinced, the greatest ever reached by human intellect in the arts.

This fiftieth example will terminate the group of standards for illustration of methods. The next group will be chosen chiefly from the Tuscan schools, to illustrate the forms of

[1] [Another mezzotint by Fisher. John Armstrong, M.D., physician and poet (1709–1779): Ruskin quotes from his poem, *The Art of Preserving Health*, in Vol. I. p. 38.]

[2] [A photograph of the equestrian portrait (in the Madrid Gallery) of Donna Margarita of Austria, Queen of Philip III.]

[3] [Photograph.]

[4] [Photograph of the portrait of "Charles V. at Mühlberg" in the Madrid Gallery.]

[5] [Photograph of the full-length, standing portrait, also in the Madrid Gallery.]

[6] [A small copy by Mr. Fairfax Murray of Tintoret's "St. Louis, St. Margaret, and St. George," in the "Ante-Chiesetta" of the Ducal Palace, Venice, has recently been placed in this frame.]

[7] [Above, a photograph of a study of the "Paradise" in the Ducal Palace; below, a photograph of the portrait of Two Senators in the Accademia at Venice. For a reference to these examples, see *The Relation of Michael Angelo and Tintoret*, § 20 (Vol. XXII. p. 93); and for the Senators, the *Guide to the Venetian Academy.*]

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thought which found noblest expression in the art of painting in Christian periods; but this cannot yet be arranged for some time.[1]

[1] [The *Catalogue of Examples* continues:—

"Next, I hope to arrange a series of a hundred examples from the schools of sculpture and architecture, which, essentially beginning with the Egyptian, founded themselves on the visions and emotions connected with fixed faith in a future life; this group including the greater part of Northern and so-called Gothic sculpture, and nearly all architecture dependent on vastness, on mystery, or on fantasy of form.

"Following these may be placed, in a third series of a hundred, the sculpture and architecture founded chiefly on the perception of the truths or laws which regulate the life of the present world; beginning with the earliest Greek, and proceeding through the derivative Roman forms to the Tuscan and Venetian architecture of the Revival.

"I must collect these standards very slowly and carefully. A few only, and these not placed in their ultimate order, are added to the present series to show what I mean, and for such present service as may be in them."

The "Standard Series" was, however, never carried any further, except that in the first arrangement of the collection some examples of Turner were numbered "S. 301" to "S. 304," and are so referred to in *Lectures on Art:* see above, p. 6. After No. 50 the examples in this part of the collection were catalogued as "Reference Series."]

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CATALOGUE OF THE REFERENCE SERIES

I HAVE placed the following six examples together in order to mark clearly the character of the architecture, whatever its date or country, which depends chiefly for its effect on the sculpture or colouring of surfaces, as opposed to that which depends on construction or proportion of forms. Both these schools have their own peculiar powers, and neither of them are to be praised, or blamed, for the principle they maintain, but only for their wise or unwise manner of maintaining it. The buildings in which the walls are treated as pages of manuscript are good when what is written upon them is rational, and bad when it is foolish; and, similarly, buildings whose structure is their principal merit, are good when they are strong and delicately adjusted, and bad when they are weak and ungraceful.

51. *South Transept of Rouen Cathedral before its Restoration*[1] . P.[2]

52. *The Main Angle of the Ducal Palace of Venice*[3] . . P.

53. *Western Porches of the Cathedral of Chartres*[4]. . . P.

[1] [For a description of this, see *Aratra Pentelici*, § 173 (Vol. XX. p. 321). Compare the "Instructions," § 26 (below, p. 259).]

[2] ["P." stands for photograph; "M." (mine), for drawing by Ruskin; "A.," for drawing by his assistant (generally A. Burgess or J. W. Bunney).]

[3] [Placed here as an example of the "best period of Venetian Gothic": see Rudimentary Series, No. 100 (below, p. 198). The photograph is of the Piazzetta angle, with two of the capitals of the arcades on each side.]

[4] [For a reproduction of a drawing of part of these porches, see Vol. XVI. p. 280; and for a note by Ruskin on the sculpture of the porches, see Rudimentary Series, No. 76 (below, p. 189).]

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54. *Southern Porches of the Cathedral of Chartres* . . . P.

55. *Pier on the North Side of the Central Western Porch of the Cathedral of Chartres.* Compare No. 54 . . P.

56. *Western Porches of the Cathedral of Bourges* . . . P.

(Mr. Burgess's drawing in the first recess[1] is an enlargement of a portion of this photograph. It is of the last spandril but one in the lowest row of arches on the left of the central porch.)

57. *Pencil Study of Tomb of Can Grande della Scala at Verona.* Compare R. 24,[2] and here 68 . . . M.

58. *Pencil Study for General Chiaroscuro of the Sarcophagus and Canopy, Tomb of Can Mastino II., Verona.* Compare R. 94[3] . . . . . M.

59. *Pencil Study for Detail of the same Subject.* Compare R. 95[4] . . . . . M.

60. *One of the Niches surrounding the Tomb of Can Signorio at Verona, with remains of one of the Scala Palaces.* Study in Colour[5] . . . . . M.

[1] [The drawing referred to was removed by Ruskin in 1887. It is referred to in *Lectures on Art*, § 165 (eds. 1–3): see Vol. XX. p. 158. A sketch by Ruskin of a detail from the same subject is in the Rudimentary Series, No. 81 (below, p. 190).]

[2] [*i.e.*, Rudimentary Series, No. 24, which at the time was a photograph of the tomb. Ruskin made numerous drawings and studies of this tomb: see Educational Series, Nos. 76–79. See also Rudimentary Series, Nos. 24, 25; and compare the "Verona" Catalogue (Vol. XIX. p. 454). The present sketch (20 × 13) is reproduced in that volume (Plate XXIII.).]

[3] [*i.e.*, Rudimentary Series, No. 94 (a photograph of the monument). The visitor to the Drawing School should notice the casts from portions of the tomb shown in Nos. 58 and 59. They were placed by Ruskin in the School, and a comparison of them with the drawings reveals the artist's close fidelity. This study is 20 × 13½.]

[4] [*i.e.*, Rudimentary Series, No. 95 (another study by Ruskin of the same monument). This study (in pencil and wash) is 17⅜ × 14.]

[5] [Plate XXVI. here. This drawing was No. 31 in the "Verona" Catalogue (Vol. XIX. p. 455). Reproduced in the *Artist*, July 1897. It is in pencil and colour (20¾ × 13¾).]

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J Ruskin

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Niche from the Tomb of Can Signorio, Verona

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Ruskin

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View of the Upper Reach of the Grand Canal, Venice

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61. *Market-place, Abbeville.*[1] Pencil study for detail . . M.

62. *Market-place, Verona.*[2] Pencil study for detail . . . M.

63. *Details of the Ornamentation of the Statue on the Summit of the Tomb of Can Grande, Verona*[3] . . . . . M.

(These had to be drawn while holding on with one hand to the horse's neck, or the rider's saddle, for the ledge is too narrow to stand upright on; but the leaf pattern of the horsecloth is carefully given.) And the other details are not without interest. (Compare R. 24 and 25.[4])

64. *Court of the Ducal Palace, Venice.*[5] Sketched in 1841 . M.

65. *Casa Contarini Fasan, Venice.*[6] Sketched in 1841 . . M.

66. *Casa Manin and Casa Grimani, Venice.*[7] Sketched in 1870 . M.

67. *Exterior of Ducal Palace, Venice.*[8] Sketched in 1845 . M.

(I have placed these sketches in the Reference Series, because they exhibit some architectural characters which are

[1] [Drawn in 1868. Reproduced in the large-paper edition of E. T. Cook's *Studies in Ruskin* (Plate I.); in *Scribner's Magazine*, December 1898; in the *Magazine of Art*, April 1900; and in Vol. XIX. of this edition (Plate VIII., p. 244): see p. lxxvi. of that volume for particulars, and for another reference to the drawing, *Lectures on Landscape*, § 27 *n.* (Vol. XXII. p. 30).]

[2] [Touched with colour (13½ × 19½); an earlier drawing, in Ruskin's Proutesque manner. Reproduced in Vol. XIX. (Plate XX. p. 432); No. 42 in the "Verona" Catalogue, *ibid.*, p. 457, and 24 R in the Exhibition of 1878 (Vol. XIII. p. 507).]

[3] [Eight studies of detail in pencil and wash.]

[4] [Rudimentary Series: see below, pp. 176, 177.]

[5] [In pencil, wash, and body-colour (13½ × 18). Reproduced in Vol. IV., Plate 2 (p. 40), and in the *Magazine of Art*, April 1900. The drawing was exhibited by Ruskin in 1878 (see Vol. XIII. p. 500, 13 R). For an incidental reference to Nos. 64 and 65, see *Eagle's Nest*, § 84.]

[6] [See the beginning of *Fors Clavigera*, Letter 72, where Ruskin says that Prout was so pleased with this sketch as to borrow it for making a drawing from. The sketch is reproduced in Vol. III., Plate 2 (p. 212); in *Scribner's Magazine*, December 1898; and the *Magazine of Art*, April 1900. It is in pencil, wash, and body-colour (17½ × 12½). Ruskin included the drawing in his Exhibition of 1878 (see Vol. XIII. p. 500).]

[7] [Plate XXVII. here (in pencil, 14 × 20). Reproduced in *Studies in Ruskin* (Plate VII.), and in the *Magazine of Art*, April 1900. Ruskin included the drawing in his Exhibition of 1878, where it was entitled "View of the Upper Reach of the Grand Canal, looking north and,—(given up in despair)": see Vol. XIII. p. 500.]

[8] [Reproduced in Vol. IV., Plate 9 (p. 306). It is in wash (14 × 20). See note on No. 34 in the "Verona" Catalogue (Vol. XIX. p. 456).]

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not seen in photographs,[1] and sometimes present features of the buildings which are now destroyed, or likely soon to be so. The traceries in this view of the Ducal Palace are drawn to scale with care, and cannot be photographed from this point, as the view is taken from the water.)

[68.[2] *Marbles at Verona.*[3] Water-colour drawing by Ruskin.

69. *Photograph of the Porch of San Zenone, Verona.*[4]]

70. *Enlargement from Photograph of one of the Plates of the Bronze Doors of San Zenone, Verona.*[5] (The Nativity and Coming of Magi) . . . . . A.

71. *Another Subject from the Same Doors.* (Creation of Eve) . A.

72. *Lion* (by Niccolo Pisano) *from the Pulpit at Siena* . . P.[6]

73. *Lion and Hind, from the Castelbarco Tomb, Verona*[7] . . A.

74. *Capital of Shaft of Porch of Duomo, Verona*[8] . . . A.

[1] [On this subject see Vol. XX. p. 194 *n.*]

[2] [No. 68 and 69 were not included in the catalogue, being added later to the series.]

[3] [A pilaster on the Church of Sta. Anastasia (20½ × 12½): see "Verona" Catalogue, No. 40 (Vol. XIX. p. 457). For another similar study, see Educational Series, No. 93; and for a reference to the examples, *Lectures on Landscape*, § 72.]

[4] [See No. 1 in the "Verona" Catalogue (Vol. XIX. p. 449). Reproduced as Plate I. in *Aratra Pentelici*, Vol. XX. p. 214. For other references to the porch, see *ibid.*, §§ 160, 228 (pp. 314, 361); also *Stones of Venice*, vol. i. (Vol. IX. p. 214); *Val d'Arno*, § 143; and for the church generally, see General Index. This photograph can no longer be obtained; for owing to the bad condition of the bronze doors, they now are always kept open, and a new wooden door has been inserted to close the church.]

[5] [Compare Plate III. in *Aratra Pentelici*, Vol. XX. p. 216.]

[6] [Apparently from a drawing: see "School of Florence," *Aratra Pentelici*, § 230, (Vol. XX. p. 362). For other examples taken from the same pulpit, see Educational Series, Nos. 151–154.]

[7] [Chalk drawing.]

[8] [Frame 74 is now blank. The example was presumably the same as No. 5 in the "Verona" Catalogue (Vol. XIX. p. 450).]

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75. *Sketch of Lion from Life.* Enlarged by Mr. Burgess from my sketch. R. 47[1] . . . . . A.

[76. *Apse of the Duomo, Pisa*[2] . . . . . M.]

77. *South Porch of Duomo, Verona.*[3]

78. *Base of Central Pillar of Porch of San Fermo* (real size).

[79.[4] *The Tomb of Ilaria di Caretto.* Drawing by Ruskin.]

80. *Part of the Chapel of the Thorn, Pisa.*[5] (This year, 1872, in ruins, having been defaced in order to widen the quay.)

81. *Chapel of the Madonna of the Rose, Lucca.* (This year, 1872, destroyed by plastering up its arches.)

82. *Details of the Palace of Paul Guinigi, at Lucca.* (This year, 1872, destroyed by scraping over all its bricks.)

83. *Entire View of the Palace of Paul Guinigi.*

(All these[6] detail drawings, except 80, an old study of my own from photograph, were made for me with unwearied care and perseverance, by Mr. J. W. Bunney.[7]

[1] [Rudimentary Series; below, p. 179: see Plate XLI. (p. 179).]

[2] [In Ruskin's Catalogue the drawing which is now No. 112 was No. 76. For a note on this water-colour drawing of Pisa (18 × 12½), made in 1872, see *Val d'Arno*, § 11, where it is now reproduced. It was included in Ruskin's Exhibition of 1878 (see Vol. XIII. p. 528).]

[3] [Ruskin's Catalogue here resumes; for his note on Nos. 77 *seq.*, see under No. 83.]

[4] [Ruskin's Catalogue contained no No. 79. This drawing in body-colour (8 × 19) is probably the one which Ruskin describes himself as making in 1874 in *Fors Clavigera*, Letter 45. For descriptions of the tomb, see *Modern Painters*, vol. ii., where a photograph of it is reproduced (Vol. IV. p. 122 and *n.*, and Plate 3); "The Æsthetic and Mathematic Schools of Florence" (Vol. XXIII.); and *The Three Colours of Pre-Raphaelitism*, § 24.]

[5] [Ruskin afterwards removed this drawing, and reproduced it as frontispiece to *Fors Clavigera*, Letter 20. It is now in his Museum at Sheffield. See also frontispiece to *Val d'Arno*, and § 43. The frame is now occupied by—

"*Piazza dei Signori, Verona.* Pencil drawing by Ruskin."

This drawing of Verona, in pencil with slight body-colour (20½ × 14), made in 1869, was No. 43 in Ruskin's "Verona" Catalogue: see Vol. XIX. p. 457 and Plate XXVI.]

[6] ["All these," *i.e.*, No. 112 (formerly No. 76), No. 77 (in water-colour), No. 78 (in chalk, dated 1869), and Nos. 81-83 (in pencil, dated January 1867).]

[7] [Hitherto printed "S. Bunney." For earlier references to J. W. Bunney, see Vol. XIX. p. l. *n.* John Wharlton Bunney, born in London 1828, died in Venice 1882. He was a clerk in the house of Ruskin's publishers, Messrs. Smith, Elder and Co., and a pupil of Ruskin at the Working Men's College. He soon attained sufficient proficiency to give drawing lessons, and abandoning his clerical work,

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The drawing of the Porch of San Fermo, at Verona, beside the door, and that of the Castelbarco Tomb at the end of the room, are by him also.[1])

[84.[2] *The Tomb of Frederick II. in the Cathedral of Palermo.*[3] Water-colour drawing by Ruskin.

85. *San Martino, Lucca.* Drawing by Ruskin.[4]

86. *Details from the Same.* Two water-colour studies by Ruskin.

87. *The Palazzo della Ragione and Market Place, Padua.* Drawing by Ruskin.[5]

88. *The Capitol from the Forum.*[6] Drawing by Ruskin.

89. *Study of Gneiss Rock, Glenfinlas.*[7] Drawing by Ruskin (1853).

90. *Moss and Wild Strawberry.*[8] Drawing by Ruskin.

devoted himself entirely to painting. In 1863 he settled in Italy, and for the last twelve years of his life he worked almost entirely at Venice. He had already done much work for Ruskin when in 1876 he was commissioned to paint the whole façade of St. Mark's. He had hardly completed the work when he died. The picture is now at the Ruskin Museum at Sheffield, and has been reproduced in Vol. X. of this edition (p. 82). For other references to Bunney, see Vol. III. p. 210; Vol. V. p. xli.; Vol. X. pp. lxiii.–lxiv.; and Vol. XIX. p. l.]

[1] [These drawings still hang in the Ruskin Drawing School (see below, p. 300).]

[2] [The Catalogue contained no Nos. 84–100, these examples having been added at various times after its issue.]

[3] [Ruskin refers in *Ariadne Florentina*, § 165, to his sketching the tomb, and he showed it in his lectures on "The Æsthetic and Mathematic Schools of Florence," where it is now reproduced (Vol. XXIII.). A sketch of the lions which support the tomb is in the Working Series, Cabinet I., No. 49 (below, p. 302). The present drawing is 19½ × 13.]

[4] [See the frontispiece. This is the drawing shown in Ruskin's Exhibition of 1878, there entitled "Part of the Front of the Cathedral [of San Martino], Lucca, 1874." The drawing, which in the note to that Catalogue (see Vol. XIII. p. 527) is wrongly stated to be not now at Oxford, has recently been framed. Ruskin considered it one of his best drawings. It is in pencil and water-colour (20 × 13); the studies in 86 are of a lion (9 × 10½), and of the plinth (12½ × 9¾). For notices of San Martino (generally referred to by Ruskin as the Duomo), see Vol. X. p. 321; *Ariadne Florentina*, § 70; and *Val d'Arno*, § 136.]

[5] [In pencil and wash (13½ × 19).]

[6] [In pen and pencil, touched with colour (13 × 18½); again in Ruskin's Proutesque style. Compare the drawing of Santa Maria del Pianto reproduced in Vol. I. (Plate 15).]

[7] [Reproduced as Plate I. in Vol. XII. For particulars, see *ibid.*, pp. xxiv.–xxvi. The drawing was included in Ruskin's Exhibition of 1878: see Vol. XIII. p. 524. Ruskin had this study photographed, and supplied prints of it through his agent, Mr. William Ward. The size of the drawing is 19 × 12⅝.]

[8] [Plate XXVIII. here. In pencil and white on grey paper (20 × 14). Done by Ruskin about 1880. Reproduced in the *Artist* uly 1897.]

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Moss and Wild Strawberry

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The Glacier des Bossons, Chamouni

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91. *The Glacier des Bossons, Chamouni.* Drawing by Ruskin.[1]

92. "*Chiaroscuro Study for School Exercise in Pure Pencil.*"[2] A copy of Turner's "Arona." "J. R. 1874."

93. *Rheinfelden.*[3] Drawing by Ruskin.

94. *Fragments of Mosaic Pavement.*[4] Drawing by Ruskin.

95. *The Southern Porch of St. Vulfran, Abbeville.*[5] Drawing by Ruskin.

96. *Study of the Child in Tintoret's "Presentation in the Temple."*[6] Water-colour drawing by Ruskin.

97. "*The Presentation in the Temple.*" Black and white study by Ruskin.[7]

98. *Clouds.*[8] Water-colour study, after Turner, by Ruskin.

99. *Study of a Head from a Panel on the Font of the Baptistery at Pisa.* Water-colour drawing by Ruskin.[9]

[1] [Plate XXIX. here. In sepia (13×18½). Date about 1849. Reproduced as Plate VI. in the large-paper edition of E. T. Cook's *Studies in Ruskin.*]

[2] [So described on the drawing (11½×17½). Ruskin had the study photographed, and copies of it supplied by his agent, Mr. William Ward. For descriptions of Turner's drawing, see Vol. XIII. p. 456 and *n.*]

[3] [The original drawing, in pencil with slight body-colour (14½×20½) for the engraving, "Peace," Plate 84 in vol. v. of *Modern Painters* (Vol. VII. pp. 436–437). Signed and dated: "Rheinfelden, J. R. 18th May 1858."]

[4] [Water-colour (14½×13½).]

[5] [In pencil and wash (18×12). Reproduced in Vol. XIX., Plate XII.; No. 48 in the "Abbeville" Catalogue, *ibid.*, p. 277.]

[6] [Ruskin made this study (14×20) in 1869: see his letter of August 3 in Vol. XIX. p. liii. In sending the study to the Schools, he wrote to Mr. Macdonald (February 9, 1884): "The study of Tintoret's baby is to complete the account I have to give of the great picture of the Presentation. It is touch for touch, but of course fails in tone."]

[7] [For detailed studies by Ruskin on a larger scale of figures from the same picture, see Standard Series, No. 26, and, here, the foregoing No. 96. A study from the same picture by Burne-Jones is No. 225 in the Educational Series (see pp. 23, 140). The picture is described in Ruskin's account of the Scuola di San Rocco, No. 7 (Vol. XI. p. 409). This study is 14×15½.]

[8] [The original drawing (13¾×18) for the engraving, Plate 67 in vol. v. of *Modern Painters* (see Vol. VII. p. 149 *n.*). For a reference to this drawing, see *Lectures on Landscape*, § 6 (Vol. XXII. p. 15).]

[9] [For his note on this example, see *Catalogue of the Educational Series, 1878*, No. 26; below, pp. 147–148, where the drawing (5¾×8¼) is now reproduced (Plate XXXVII.).]

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100. *Study of a Panel on the Font of the Baptistery at Pisa.* Water-colour drawing by Ruskin.[1]]

101.[2] *The Crowning of the Virgin.* (Filippo Lippi. The picture is in the Accademia of Florence) . . . . . P.

102. *Adoration of Magi.* (Bernardino Luini.) From fresco in Louvre[3] . . . . . P.

103. *La Belle Jardinière.*[4] (Raphael) . . . . . E.

104. *Modern German derivative Art*[5] . . . . . E.

105. *Madonna, with Five Saints.*[6] (Titian.) Engraved by Lefèbre from the picture in the Vatican . . . . . E.

106. *Madonna, with Pesaro Family.* (Titian.) The picture is in the Church of the Frari, Venice . . . . . E.

You may learn more of Titian's true powers from Lefèbre's engravings than from any finer ones. These are masterly as far as they are carried, and show perfect intelligence of the qualities of Titian which are expressible by engraving. His sturdiness, his homely dignity, incapable of any morbid tremor, falsehood, or self-consciousness; his entirely human, yet majestic ideal; his utter, easy, unreprovable masterhood of his business (everything being done so rightly that you can hardly feel that it is done strongly); and his rich breadth of masses, obtained by

[1] [For references to this (11½ × 20) and the preceding example, see *Val d'Arno*, §§ 11, 12, where No. 100 is now reproduced. For photographs of the Font and Pulpit in the Baptistery, see below, Nos. 162, 163.]

[2] [Here Ruskin's Catalogue resumes. The picture (No. 62 in the present arrangement of the Gallery) is the one with a portrait of the painter, bearing on a scroll the inscription, "Is perfecit opus" (see *Ariadne Florentina*, § 189).]

[3] [No. 1359.]

[4] [Line engraving by L. A. Boucher Desnoyers (1779–1857). Ruskin notices the engraving in *Ariadne Florentina*, §§ 117, 231–232. For references to the picture, see Vol. XII. pp. 453, 473.]

[5] [Ruskin mentions his purchase of this print in *Eagle's Nest*, § 218, where he compares it with Bellini's Madonna in Standard Series, No. 5. The engraving (by Jos. Keller) is of a picture of a Madonna and Child in the Clouds by E. Deger in the chapel of the Count von Spee in Heltorf.]

[6] [Nos. 106 as well as No. 105 is one of the engravings in the book by Lefèbre, mentioned in Vol. VII. p. 224 *n*. For another reference to the Pesaro Madonna, see Vol. XI. pp. 379–380.]

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multitudinous divisions perfectly composed. The balanced arrangement in the first example (105) is palpable enough; in the second it is more subtle, being oblique; the figures are arranged in a pyramid, with curved sides, of which the apex is the head of the Madonna. The St. Peter balances the St. Francis, and the line of the axis of the group is given by one of his keys lying aslope on the steps.[1]

[107.[2] *The Prophets Isaiah, Jeremiah, and Daniel: from the Mosaics of the Altar-Vault of St. Mark's, Venice.*[3] Water-colour drawing.

108. *Photographs of Moses and Zipporah, from the fresco* (by Botticelli) *in the Sistine Chapel.*[4]

109. *Photograph of Moses at the Burning Bush, from the same.*

110. *Photograph of "Spring"* (by Botticelli).[5]

111. *Aquatint of "The Arrival in Rome"* (by Carpaccio).[6]

112. *Cornice of Porch of the Duomo, Verona.*[7] Drawing by J. W. Bunney.

113. *Capitals of San Fermo, Verona.*[8] Drawing by J. W. Bunney.

114, 115. *San Fermo, Verona.* Water-colour drawings by J. W. Bunney.

[1] [See, again, *Modern Painters*, vol. v. (Vol. VII. p. 225).]
[2] [Ruskin's Catalogue contained no Nos. 107–150.]
[3] [Probably by J. W. Bunney. The mosaics are described in *St. Mark's Rest*, §§ 33–35.]
[4] [The frescoes are discussed in *Ariadne Florentina* (Vol. XXII.), and in "The Æsthetic and Mathematic Schools of Florence" (Vol. XXIII.), and these large photographs were used to illustrate the lectures.]
[5] [A large photograph of the picture in the Accademia at Florence. The spray of roses on the robe of the figure of Spring was copied by Ruskin, and adopted as the vignette upon many of his title-pages (see *Fors Clavigera*, Letter 22.)]
[6] [The picture is No. VI. in Ruskin's arrangement of the St. Ursula Series: see his *Catalogue of the Academy of Fine Arts at Venice* (No. 577 in the present arrangement of that gallery). The aquatint was included in Ruskin's exhibition of 1878: see Vol. XIII. p. 527.]
[7] [This drawing was No. 76 in Ruskin's printed Catalogue. It is engraved as Plate XI. in *Aratra Pentelici* (Vol. XX. p. 314).]
[8] [Signed "John Bunney. Sept. 1869. Two-fifths size of original."]

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116. *A Peacock's Feather.* Water-colour drawing.[1]

117. *The Roman Campagna.*[2] Pencil drawing by Richard Wilson, R.A.

118. *Landscape.*[3] Pencil sketch by Richard Wilson, R.A.

119. *A Man-of-War.*[4] Pencil drawing.

120. *The Baptistery, Florence.*[5] Drawing by Ruskin.

121. "*Astronomy,*" *from the fresco in the Spanish Chapel, Florence.*[6] Pencil study by Ruskin (18¾ × 12½).

122. "*Logic*" *and* "*Rhetoric,*" *from the same.* Water-colour study by Ruskin (16 × 11).

123. *The Pope and the Emperor, from another fresco in the same.*[7] Water-colour study by Ruskin (19½ × 12½).

124, 125. *Photographs of the* "*Disputa*" (by Raphael).[8]

[1] [Not by Ruskin; probably by one of his assistants.]

[2] [For references to this drawing, see *Lectures on Landscape*, § 91 (Vol. XXII. p. 63), and *Art of England*, § 165.]

[3] [For Ruskin's note on this example, see *Catalogue of the Rudimentary Series, 1878*, No. 276; below, p. 288.]

[4] [Possibly a study for a ship such as the admiral's barge in Turner's Van Tromp pictures (for which see *Magazine of Art*, 1899, p. 174).]

[5] [Water-colour (20½ × 14). The drawing was probably shown to illustrate *Ariadne Florentina*, § 68.]

[6] [Nos. 121–123 are studies from the two well-known frescoes in the Spanish Chapel, at S. Maria Novella, Florence, representing severally "The Discipline of Faith" and "The Triumph of the Church," ascribed by Vasari to Simone Memmi, but probably executed from the designs of Taddeo Gaddi. They are described and interpreted in *Mornings in Florence* (Vol. XXIII.), where reproductions of them, and of the present studies by Ruskin, are given. Ruskin there mentions (§ 87) that he spent five weeks studying in the Spanish Chapel. For "Astronomy," see that book, § 104; for "Logic," §§ 92, 99, 100; and for "Rhetoric," §§ 95–98. Of "Astronomy" there is a mention (with a sketch) in *Letters of John Ruskin to Charles Eliot Norton*, vol. ii. p. 85 (reprinted in a later volume of this edition).]

[7] [Ruskin refers to this study from the fresco, and describes the subject at the beginning of *Fors Clavigera*, Letter 46. The central portion is "The Triumph of the Church": see *Mornings in Florence*, §§ 119, 120. The historical significance of the fresco is pointed out in ch. vii. of Bryce's *Holy Roman Empire*.]

[8] [For references by Ruskin to this fresco (in the Camera della Segnatura in the Vatican), see Vol. XIV. p. 268, and Vol. XIX. p. 103. No. 124 shows the group of St. Ambrose and St. Augustine on the (spectator's) right of the central altar; No. 125, the left-hand lower portion of the fresco.]

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Engraved by O.Allen

Panel from the pulpit of Siena

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126. *Heads of Horse and Youth, from the Parthenon Frieze.* Drawing in coloured chalks by A. Burgess.

127. *Heads of Horses, from the same.*[1] Drawing in chalks by A. Burgess.

128. *Study of a Capital.* Drawing in pencil and white by A. Burgess.

129. *Head of the Recumbent Statue of Mastino II., Verona.*[2] Pencil drawing by A. Burgess.

130. *Study of a Bracket.*[3] Chalk drawing by A. Burgess.

131. *Photograph of a Capital in the Ducal Palace.*[4]

132. *Photograph of part of the West Front of Rheims Cathedral.*[5]

133. *Panel from the Pulpit at Siena.* Drawing in chalk and wash by A. Burgess.[6]

134. *Studies at Orvieto and Lucca.*[7] Sketches by Ruskin.

[1] [Engraved in *Aratra Pentelici*, Plate XVI. p. 326.]

[2] [No. 27 in the "Verona" Catalogue: see Vol. XIX. p. 454.]

[3] [Probably at Verona; compare Ruskin's drawing, which is now No. 80.]

[4] [This is a large photograph of one side of the Eighteenth Capital, "the finest," says Ruskin, "in Europe" (*Stones of Venice*, vol. ii. ch. viii. § 115). In the centre is "God creating man" (*ibid.*); on one side, the Moon (*ibid.*, § 114); on the other, Aquarius (*ibid.*, § 108); see Vol. X. pp. 413–416. There is another description of the capital in *Fors Clavigera*, Letter 78 (*ad init.*). Elsewhere in the Drawing School (unframed and not in a cabinet) there is a large drawing (probably by A. Burgess) of the same capital from another side—records made before the original capital had been replaced by a copy; the drawing is dated 1870–1871. For a note on the capital, see *Catalogue of the Rudimentary Series, 1878*, No. 99 (p. 275).]

[5] [This is the northernmost portion of the front.]

[6] [The engraving here given (Plate XXIXA.) was executed for Ruskin by Mr. Allen. It is of the same subject, though done from a photograph. For a reference to this pulpit by Pisano, see *Aratra Pentelici*, § 53 (Vol. XX. p. 235).]

[7] [Four studies, as follow: (1) "Orvieto. Badia, in valley. 31 May 1872." Pencil study, touched with body-colour (8 × 4¼). (2) "Outside east gate of Lucca, between the towers. 1 May 1872." Water-colour (5 × 5). (3) "Orvieto. Teatro Vecchio. N. side." Pencil (5¼ × 8½). (4) A capital, an enlarged study from No. 1. Pencil (8 × 4). Ruskin refers to Nos. (2) and (3) in *Val d'Arno*, § 163.]

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135. *The Bishop's Throne, Upper Church of Assisi.* Drawing by Ruskin.[1]

136. *Photograph of Ghiberti's Gates at Florence.*[2]

137, 138. *Photographs of the bas-reliefs by the Pisani on the Cathedral of Orvieto.*[3]

139. *Pencil Study of a Figure of St. Sebastian, from a picture.* By Sir E. Burne-Jones.

140. *Pencil Study for a Head in "The Days of Creation."* By Sir E. Burne-Jones.

141. *Photographs of Pictures by Lippi and Botticelli.*[4]

142. *Photograph of a Portrait of the Doge Leonardo Loredan.*[5]

143. *Photograph of Turner's "Wreck of an Indiaman."*[6]

144. *Enlarged Photograph from a Head in a woodcut.*[7]

145, 146. *Coloured Photographs of Landscapes.*

[1] [Water-colour (18 × 13). For this example, see *Val d'Arno*, § 173.]

[2] [The east gates of the Baptistery, with scenes from Old Testament history. For references to Ghiberti's work, see *Aratra Pentelici*, § 157 (Vol. XX. p. 311); and for a description of these subjects, the lecture on Ghiberti in "The Æsthetic and Mathematic Schools of Florence" (Vol. XXIII.).]

[3] [From the pilasters on the front of the Cathedral, the portions here represented being (138) "the fulfilment of the promise to Abraham, with a selection of those figures or events in the Old Testament which will lead the mind on to the coming and death of Christ"; and (137) the Resurrection of the Body, and the fate of the Wicked and the Blest. Full descriptions may be read in J. L. Bevir's *Visitor's Guide to Orvieto* (1884), pp. 16–22, under the heads "B" (138) and "D" (137). The bas-reliefs are discussed, and other parts of them engraved, in *Val d'Arno*, Lectures vii. and x., and Appendix.]

[4] [Nos. 343 and 348 in the Gallery of the Pitti Palace—"Madonna and Saints, with the Nativity of Mary in the background," by Filippo Lippi; and "Holy Family, with the Angels Michael and Gabriel," by Botticelli.]

[5] [The picture (a bust portrait with a view of Venice in the background) is No. 100 in Room VII. of the Correr Museum (Museo Civico) at Venice, where it is ascribed to "Scuola dei Bellini." A well-known portrait of this Doge by Giovanni Bellini is No. 189 in the National Gallery.]

[6] [For a note on this, see *Lectures on Landscape*, § 5 (Vol. XXII. p. 13).]

[7] [Apparently from a woodcut of Dürer's school, but the editors are unable to identify it.]

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147. *Sculpture from the Door of Rouen Cathedral.* Drawing by Ruskin.[1]

148. *Leaf Cluster from Dürer's "St. Hubert."* Pen drawing by G. Allen.[2]

149. *Entrance to the Chapel of St. Michel d'Aiguille, Le Puy.* Water-colour drawing by F. Randal.[3]

150. *Drawing in neutral tint by Turner.*[4]]

151.[5] *Cologne.* Proof of engraving, touched by Turner. (Note his sketch of the coat of arms on the tower, on the margin, above.)

152. *Fall of Tees.*[6] Proof touched by Turner. Bramble leaves in corner put in with pencil.

153. *Grand Canal, Venice.*[7] Proof before the burnishing down of the clouds; the only engraving I know which quite represents Turner's way of painting clouds.

154. *Composition, with reminiscences of Tivoli.* A common impression of the plate,[8] but showing Turner's care in the drawing better than any other I could give.

(These four examples are to be connected with others illustrative of line engraving. The last piece in this cabinet, 175, is very splendid in white and dark, and, executively, altogether interesting; but the quiet Tivoli is better art.)

[1] [In water-colour (12×7).]
[2] [This was engraved in *Modern Painters*, vol. v., Fig. 74 (see Vol. VII. p. 127). Ruskin speaks of the example with special commendation in the *Catalogue of the Rudimentary Series, 1878*, No. 241 (p. 287).]
[3] [Dated September and October 1883. For a note on the artist, see p. 176. For Ruskin's interest in the place, see *Præterita*, iii. § 4.]
[4] [Of a bridge crossing a stream between hills; an early drawing.]
[5] [Here Ruskin's Catalogue resumes, for Nos. 151–154. The "Cologne" was engraved by E. Goodall.]
[6] [Engraving by E. Goodall: see *Ariadne Florentina*, § 135.]
[7] [Ruskin refers to this and to No. 154 in *Ariadne Florentina*, §§ 114, 135. The engraving is by Miller; the early proofs of this plate are also referred to in Vol. VII. p. 149 *n.*, and Vol. XIII. p. 498.]
[8] [Engraved by Goodall.]

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[155.[1] *Engraving of Claude's "Seaport: St. Ursula."*

156. *The Dragon of the Hesperides.* Water-colour study, after Turner.[2]

157. (Blank.)

158. *The Martyrdom of S. Felicitas.* Engraving by Marc Antonio, after Raphael.

159. *The Great Executioner.*[3] Mezzotint by Prince Rupert.

160. *Head of a Saint* (by Luini). Engraving by Beaugrand.[4]

161. *Portrait of General F. di Moncada, after Vandyck.*[5]

162. *Pulpit and Font in the Baptistery, Pisa.* Photograph.

163. *Pulpit in the same.*[6] Photograph.

164. *Examples of Cheap Modern Woodcuts.*[7]

165. (Blank.)

[1] [Ruskin's Catalogue contained no Nos. 155–175. The Claude is No. 30 in the National Gallery; for references to the picture, see *Modern Painters*, vol. i. (Vol. III. pp. 348, 607).]

[2] [This study is ascribed to Bunney in the "Abbeville" Catalogue, No. 28 (Vol. XIX. p. 274); but to Burgess in *Lectures on Landscape*, § 86. From the picture (No. 477) in the National Gallery, showing the portion engraved in Plate 78 of vol. v. of *Modern Painters* (Vol. VII. p. 389).]

[3] [Dated 1658. An executioner holding a sword in one hand and a head in the other, after Spagnoletto. This is one of the rare prints by Prince Rupert (1619–1692), the reputed inventor of the mezzotint process. Ruskin gave 55 guineas for it. See *Catalogue of the Rudimentary Series*, No. 172 (below, p. 224).]

[4] [This engraving is referred to and discussed in *Ariadne Florentina*, §§ 128, 129, where Ruskin says that the work is "as affectionately and sincerely wrought, though in the modern manner, as any plate of the old schools." He there calls it, however, "Head of the Daughter of Herodias." When at Oxford, Mr. Wedderburn pointed out to Ruskin that the engraving showed a halo, and could hardly, therefore, be the daughter of Herodias; and the slip would doubtless have been corrected, had *Ariadne* ever been revised by the author.]

[5] [Engraving by Raphael Morghen (1758–1833), dated 1793: an equestrian portrait, the print being commonly known by the title "The Horse." For particulars of the engraving and of the subject, see A. Maskell's *Catalogue of the Engraved Works of Raphael Morghen*, 1882, p. 83 (No. 209).]

[6] [The pulpit is given as a plate in *Val d'Arno*.]

[7] [See *The Art of England*, § 131, where these examples are described and commented upon.]

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166. *Mosaics of S. Vitale, Ravenna.*[1] Water-colour drawing by T. M. Rooke (1884).

167. *Brieg, looking towards the Simplon.* Two water-colour drawings by T. M. Rooke (August 1884).

168. "*Sunshine on the Tamar.*"[2] Water-colour drawing by Turner.

169. *Foreground Study at Brantwood.* Drawing in pencil and lamp-black by Ruskin (21 × 17).

170. *Mosaics of St. Mark's, Venice.*[3] Water-colour drawing by T. M. Rooke.

171. *Cottages at Leukerbad.* Water-colour drawing by T. M. Rooke (September 1884).

172. *From Ruskin's Sketch-book at Palermo.*[4] Five pages, with pencil studies of mouldings and capitals.

173. *A Tower.* Water-colour drawing.[5]

174. *Giorgione's Altar-piece at Castelfranco.*[6] The Arundel Society's chromo-lithograph.

[1] [On the ceiling of the choir. Mr. T. M. Rooke, R.W.S., did much work of this kind for Ruskin; many of his drawings, so made, are in the St. George's Museum, Sheffield.]

[2] [For references to this drawing, formerly placed elsewhere in the collection, see Educational Series, p. 91 *n.*, and Rudimentary Series (below, pp. 169–170 *n.*). It was No. 31 in the Bond Street Exhibition of Ruskin's Turners: see Vol. XIII. p. 433.]

[3] ["Pontifices. Clerus. Populus. Dux mente serenus." These are the mosaics described in *St. Mark's Rest*, § 113, where this drawing is now reproduced.]

[4] [For other sketches made by Ruskin at the same time (1874), see above, No. 84 (p. 34), and below, pp. 302, 304; and see *St. Mark's Rest*, § 132. These pages are from a sketch-book, 7 × 4¼.]

[5] [Probably by J. W. Bunney.]

[6] [The water-colour drawing by Edward Kaiser from which the chromo-lithograph was made is now in the National Gallery (in the Arundel Society's collection there). Ruskin exhibited No. 174 during his fourth lecture on *The Pleasures of England*, and for a description of the picture see *Stones of Venice*, vol. iii. (Vol. XI. pp. 240–241).]

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175. *Stirling Castle.* Etching by David Law.[1]]

176.[2] *Rameses III. and Suppliants.*[3]

177. *Chariot of Rameses III.*[4]

178. *Encampment of Rameses III.*[5] Rosellini, *Tavole*, tom. i. Pl. 87. See the text, tom. iii. pt. ii. [of the *Monumenti Storici*], p. 119, etc.

179. *Menepthah II. adoring Phre.*[6] Rosellini, *Tavole*, tom. i. Pl. 118. Text, tom. iii. pt. ii. [of the same], p. 305.

180. *Rameses IV. adoring Isis and Osiris.*[7] Rosellini, *Tavole*, tom. i. Pl. 145. Text, tom. iv. [of the same], p. 104.

These plates, of which 176 and 177 are portions of 178 enlarged, represent, accurately enough for general intelligibleness, the manner of fine Egyptian art in coloured intaglio. And the study of the development of this form of decoration will introduce us to every condition of good Gothic sculpture.

Observe, respecting these plates of Rosellini, that the colours are in great part conjecturally restored — slight traces of the original pigments, and those changed by time, being interpreted often too arbitrarily—and that the beauty or vulgarity of any given colour, much more that of its harmony with others, is determined by delicacies of hue

[1] [See Ruskin's note on this plate, under No. 154, above.]
[2] [Here Ruskin's Catalogue resumes.]
[3] [A coloured plate from Rosellini's *Monumenti dell' Egitto*, vol. iii. of the large folio illustrations (*Tavole*), Plate 86 (for another reference to the book and its full title, see Vol. XVIII. p. 363 *n.*). Ruskin refers to it in *Aratra Pentelici*, § 32 (Vol. XX. p. 222).]
[4] [A coloured plate; No. 84 in the same work.]
[5] [Not coloured.]
[6] [This and No. 180 are coloured plates.]
[7] [For a reference to this example, see "The Eagle of Elis" § 4 (Vol. XX. p. 399).]

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which no restorer can be secure of obtaining, and few attempt to obtain.

The student, therefore, can only depend on these plates for the disposition of the colours, not for their qualities.

[181, 182. (Blank.)]

183.[1] *The Resurrection of Semele.*[2]

This beautiful design is characteristic of mythic symbolism in its purest development; only the student must remember that in taking these dark figures on their red ground as primarily typical of Greek art, we are to consider them only as holding the relation to Greek advanced painting that mediæval illumination does to the work of Giorgione or Bellini. To what extent chromatic power was finally obtained, we have not yet data for determining; but there is no question that throughout the best periods of Greek mural design, the colours were few and grave; and the merit of the composition almost as strictly dependent on the purity of the terminal lines as in the best vases. Neither is there any doubt that the precision of this terminal line is executively the safeguard of noble art in all ages: and in requesting the student to practise the difficult exercises in drawing with the brush, which are placed in the Educational Series, my purpose is not to relax the accuracy of his use of the pen, but to bring precision and elasticity into his laying of colour. The actual relations of the two skills require too copious illustration to admit of definition in this introductory course of lectures.[3] The manner of execution, for instance, resulting from the

[1] [No. 201 in the original Catalogue. On the face of the frame it is numbered "201," but on the edge "183." Similarly with 184 (202), 185 (203), 186 (204), 187 (205), 188 (206), 189 (207), 190 (208), 191 (209), 193 (211), and 195 (213).]

[2] [This is one of the coloured plates published by Panofka.]

[3] [The Catalogue was originally written, it will be seen, at the same time as the inaugural *Lectures on Art:* for a reference to this example, see § 152 (Vol. XX. p. 144).]

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use of the style, or any other incisive or modelling instrument, on wax and clay, and which entirely governs the early system both of Greek and Italian mural painting, is to be considered together with the various functions of incised lines of any solid substance, from Egyptian bas-relief to finished line engraving; similarly, the use of the brush cannot be rightly explained except by reference to the variously adhesive pigments to be laid by it. But, briefly, the pen, or any other instrument of pure delineation, is always best used when with the lightness of the brush; and the brush always best used when, either at its point or edge, it is moving with the precision of the pen. All these line exercises are therefore prepared with the primary view of forming this poised and buoyant accuracy of handling, whatever the instrument held.

The design itself is the best I can find to show the character of early Greek conception of divine power, in alliance with whatever was strong and true in the national temper. The Semele and Dionysus of this noble period represent the fruitful, as distinct from other, powers of the sky and earth, Semele being the sun-heated cloud which dissolves in beneficent rain,[1] distinguished from the wandering and shadowy cloud represented by Hermes. Rising again in light from the earth in which she had been lost, she takes the name of Thyone,[2] signifying that she rises as burnt incense expanding in the air. Compare the various meanings of *θύω* and *θύρσος*. Dionysus, under her influence, enters his chariot, and is moved as the life of earth. In these relations the power of Semele and Dionysus is distinguished from that of Ceres and Triptolemus, as the fruitful sun and rain on the rocks, giving the miracle of juice in the vine, are distinguished from the nourishing strength of the dark soil ploughed for corn.

[1] [For this conception of Semele, compare *Queen of the Air*, § 30 (Vol. XIX. p. 327). And for Hermes as a cloud-deity, *ibid.*, pp. 319–324.]

[2] [See Apollodorus, iii. 5. For Ruskin's conception of the clouds rising as incense, see *Queen of the Air*, § 19 (Vol. XIX. p. 311 *n.*). He connects Thyone and the Bacchic thyrsus with *θύω*, to sacrifice.]

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184. *Triptolemus with Dionysus, of the Early Time, both in their Chariots.*

Beneath, Triptolemus, of the Phidian Time, in his Chariot, attended by Demeter and Persephone.[1]

This is the first of a group of examples,[2] arranged chiefly with the view of showing the change in Greek conception of deity, which, variously hastened or retarded in different localities, may be thought of as generally taking place between the sixth and fourth centuries B.C. It is one of the most important phenomena in the history of art, and must be studied under all its conditions; but this group of examples from vase-paintings will, at a glance, show the three circumstances in which it principally consists:[3]—

1. The gods are at first thought of only as vital embodiments of a given physical force, but afterwards as high personal intelligences, capable of every phase of human passion.

2. They are first conceived as in impetuous and ceaseless action; afterwards, only in deliberate action or in perfect repose.

3. They are first conceived under grotesque forms, implying in the designer, with great crudeness and unripeness of intellect, a certain savage earnestness incapable of admitting or even perceiving jest, together with an almost passive state of the imagination, in which it is no more responsible for the spectra it perceives than in actual dreaming. Afterwards, they are conceived by deliberately

[1] [Two coloured plates from Lenormant and De Witte. The woodcut here given (Fig. 1) shows Triptolemus from the upper plate (vol. iii., Plate 49 A). Ruskin used to set his pupils to copy the wheel as a test of drawing. The lower plate is Plate 50 in vol. iii. For another Triptolemus, see Educational Series, No. 176 (below, p. 90).]

[2] [The *Catalogue of Examples* and the *Catalogue of the Reference Series* add here "extending from 202 to 220." The words are now omitted because the later part of the series has been altered; Ruskin's remarks still apply, however, to Nos. 184 (formerly 202)–191, 193, and 195.]

[3] [Compare *Queen of the Air*, § 6 (Vol. XIX. p. 300).]

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selective imagination, under forms of beauty which imply in the designer a relative perception and rejection of all that is vulgar and ludicrous.

Together with these three great mental changes an important transition takes place executively, within very narrow limits of time, between the early and late work. The figures of the first period are outlined by fine incision, then filled with black paint laid frankly, and modifying the incised outline, on the red or pale clay of the vase, and the lines of the muscles and drapery are then scratched through to the clay. It is not easy to thicken a line thus incised, and the severity and fineness of style in the drawing are greatly secured by this inability. In the second style, the figures, similarly outlined by incision, are enclosed first with a black line about the eighth of an inch broad, and the external spaces are then easily filled with the same pigment; but this outlining the figures with a broad band gradually induced carelessness in contour, while also the interior lines of drapery, etc., being now painted, became coarse if too quickly laid (the incised line, on the contrary, might be hasty and wrong, but was always delicate). Hence, in concurrence with gradual deadening in conception, arose a bluntness in work which eventually destroyed the art.

Fig. 1

The best vases, taken for all in all, are however those with light figures on black ground, just after the transition

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(the lower Poseidon in 185 is from a very fine one); but decadence rapidly sets in, and the best field for general study will be found in vases with black figures of the most refined epoch, such as 188 and 220.[1]

185. *Poseidon. Above, as the Physical Power of the Sea. Beneath, as the Olympian Deity.*[2]

In the upper figure, the serpent-body represents the force of undulation, but is borrowed from Eastern design. White hair is given generally to old men, but here partly represents foam.

The lower design is pure Greek, and very noble.

186. *Apollo, as the Solar Power; with Athena and Hermes, as the Morning Breeze and Morning Cloud. Beneath, Athena and Hermes, the Olympian Deities.*[3]

187. *Athena, as the Morning Breeze on the Hills, with Attendant Nymphs. Beneath, the Contest of Athena and Poseidon, from one of the Last Vases of the Early Time, on the very Edge of the Transition.*[4]

188. *Artemis, as the Moon of Morning. Beneath, Artemis and her Brother, the Olympian Deities.*[5]

189. *Apollo, the Sun of Morning. Beneath, the Delphic Apollo crossing the Sea.*[6]

[1] [No. 220 is now removed: see the note to No. 200, below (p. 51 n.).]

[2] [Frames Nos. 185–189 each contain two coloured plates; those here are from Lenormant and De Witte (vol. iii., Plates 1 and 9).]

[3] [The two designs in the upper plate are reproduced in *Queen of the Air*, § 39, Plate XVI. (Vol. XIX. p. 340); a woodcut of Athena from the lower plate (Lenormant and De Witte, vol. i., Plate 76) is given in *Aratra Pentelici*, § 67 (Vol. XX., Plate IV., p. 242); and see *Lectures on Art*, § 153, where all three designs are described (Vol. XX. p. 145).]

[4] [A portion of the upper plate is now engraved (Fig. 1) in *Lectures on Art*, § 154, where the design is discussed (Vol. XX. p. 147). The plate is No. 81 in vol. i. of Lenormant and De Witte. The lower plate is No. 78 in vol. i.]

[5] [The upper one is Plate 7 in vol. ii. of Lenormant and De Witte, where it is called Artemis Hymnia; described by Ruskin in *Lectures on Art*, § 154 (Vol. XX. p. 147), where a woodcut of it is now given (Fig. 2). The lower plate is No. 24 in vol. ii.]

[6] [A woodcut of the figure of Apollo in the upper plate is now given (Fig. 3) in *Lectures on Art*, § 154 (Vol. XX. p. 148), where both plates are discussed. The upper one is Plate 29 in vol. ii. of Lenormant and De Witte. The lower design is reproduced in *Queen of the Air*, § 39, Plate XV. (Vol. XIX. p. 337).]

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190. *Above, Hermes releasing Io from Argus.*
In the centre, Apollo, Artemis, Hermes, and Latona, representing the Course of a Summer's Day.
Beneath, the Flying Cloud—Hermes.[1]

191. *Above, Zeus Gigantomachos.*
Beneath, Zeus, with Victory.[2]

[192. "*The Siren Ligeia.*"[3] Photographic enlargement from a Greek coin.]

193. *Hephæstus at the Birth of Athena.*
Beneath, as the Labourer, Aged and Youthful.[4]

194. *Panathenaic Procession.*[5]

[195, 196, 197. *Facsimiles of Pages from Illuminated Manuscripts.*[6]

198, 199. *Facsimiles of Illuminated Letters from MSS. at Monte Cassino.*[7]

[1] [Three coloured plates. Woodcuts of them are now given (Figs. 4, 5, 6) in *Lectures on Art*, § 156 (Vol. XX. pp. 149–152), where they are described; compare the note on Educational Series, No. 42 (below, p. 119). The plates are all from Lenormant and De Witte—vol. iii. Plate 99; vol. ii. Plate 50; and vol. iii. Plate 89.]

[2] [Two coloured plates from Lenormant and De Witte (vol. i., Plates 1 and 14).]

[3] [In the original Catalogue:—

"210. *Above, Zeus, with Hera.*
Beneath, Head, probably of Hera, from a somewhat late Vase."

For a drawing of "The Siren Ligeia" by Ruskin (at Brantwood), see *Aratra Pentelici*, § 193, and Plate XIX. (Vol. XX. p. 342).]

[4] [Three coloured plates from Lenormant and De Witte (vol. i., Plates 61, 38, and 37).]

[5] [Coloured plate from a Greek vase.]

[6] [No. 195 is from a MS. of the eighth or ninth century in the Library of St. Gall (Cod. No. 51), the subject being "An Evangelist with evangelical symbols" (St. Matthew i. 18). Nos. 196 and 197 are from the *Book of Kells*; the subjects being "The Temptation of Jesus Christ" and "A Portion of the Genealogy of Jesus Christ." The three facsimiles are executed by Messrs. Day & Son. For a reference by Ruskin to the *Book of Kells*, see Vol. XIX. p. 258. He mentions paying £50 for copies from this book, in *Fors Clavigera*, Letter 63 (Notes and Correspondence).

In the original Catalogue this part of the collection was different, thus:—

"212 [195]. *Hera, Hermes, Herakles, and Ares at the Birth of Athena.*
Ares has an archaic type of the Gorgon on his shield."

This plate has been removed. No. 213 was the present No. 194, and the next few frames were blank.]

[7] [Ruskin refers to these facsimiles in *The Art of England*, § 63. They are from the following publication: *Paleografia artistica di Montecassino*, royal 4to, 1876.]

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200. *Study from Mosaics: St. Ambrose and St. Augustine.*[1]]

[1] [Probably by one of Ruskin's assistants. In the *Catalogue of Examples* this was quite a different example:—

"220. *Aphrodite driving Poseidon.*

These last six examples require fuller illustration than I can give in this Catalogue, and are for future service; 220 is very beautiful, from a vase which once belonged to Mr. Rogers (now in the British Museum), and is of great interest, because Aphrodite, who is here a sea-power, and somewhat angry, wears an ægis at first sight like Athena's, and indeed representing also the strength of storm-cloud, but not of electric and destructive storm; therefore its fringes are not of serpents."

No. 220 is no longer in the series. The "last six examples" were the present Nos. 191, 193, 195; two examples afterwards replaced by others (192 and 194); and No. 220.

As originally arranged, the "Standard and Reference Series" included a few other uncatalogued pieces (see above, p. 6).]

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II

CATALOGUE OF THE EDUCATIONAL SERIES

(1871, 1874, 1878)

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[*Bibliographical Note.*—Of the "Educational" Catalogue in separate form there are two editions:—

First Edition (1871).—Octavo, pp. 56. On p. 1 is a "drop-title" (as here p. 71). The Introductory Remarks (here pp. 71–73) occupy pp. 1–5; the Catalogue (here pp. 75–101), which is headed "Educational Series, 1871," pp. 6–24; "Notes on Educational Series," pp. 25–56. The imprint is at the foot of the last page, and reads: "London: Printed by Smith, Elder and Co., Old Bailey, E.C." The headline is (on the left-hand pages) "Catalogue of the" and (on the right-hand pages) "Educational Series"; on pp. 7–23 (left-hand ones) the numbers being added ("1–18," "19–30 B," and so on).

Issued in June 1871, stitched and without wrappers; subsequently some copies were put up in blue cloth boards.

The first twenty-four pages of this Catalogue were new; but pp. 25–56 consisted largely of the text (much revised) of the *Catalogue of Examples:* see below, pp. 57–69.

Second Edition (1874).—Octavo, pp. 56. The same drop-title as before; Introductory Remarks, pp. 1–5; the Catalogue, headed "Educational Series, 1874," pp. 6–23; "Notes on Educational Series," pp. 24–53; pp. 54–56 blank. Imprint (in the centre of p. 54): "London: Printed by Spottiswoode and Co., New Street Square and Parliament Street." Issued stitched and without wrappers.

The Catalogue was not sold to the general public, but copies of ed. 2 are comparatively common, as Ruskin had a large number printed.

The following is a list of the other variations between editions 1 and 2 of the *Catalogue of the Educational Series* (in separate form). The more interesting are given in footnotes, and to them a reference only is here supplied:—

Introductory Remarks, see p. 73 *n.*

Catalogue. Case I.—In ed. 1 this was numbered "1–15"; thus 1, 2, 3, 3 B, 3 C, 4, 4 B, 5, 5 B, 6, 7, 8, 9, 9 B, 10, 11, 11 B, 11 C, 11 D, 12, 12 B, 13, 14, 14 B, 15. These *minutiæ* are enumerated, because possessors of other editions of Ruskin's various Oxford lectures may be puzzled by his references to numbers in the Catalogue which were subsequently altered.

No. 13, see p. 76 *n.* No. 16, see p. 76 *n.* No. 17, see p. 76 *n.* No. 21, see p. 77 *n.* No. 24, see p. 77 *n.*

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Case II.—In ed. 1, "16–25," thus: 16, 17, 17 B, 18, 19, 20, 20 B, 21, 22, 22 B, 22 C, 22 D, 22 E, 23, 23 B, 23 C, 23 D, 23 E, 23 F, 23 G, 23 H, 23 I, 23 K, 24, 25.

Case III.—In ed. 1, "26–33 B," thus: 26–30, 30 B, 30 C, 30 D, 30 E, 30 F, 30 G, 30 H, 30 I, 31, 31 B, 31 C, 31 D, 31 E, 31 F, 31 G, 32, 32 B, 32 C, 33, 33 B.

Nos. 64–73, see p. 81 *n.*

Case IV.—In ed. 1, "34–50," thus: 34, 34 B, 34 C, 34 D, 35, 35 B, 35 C, 35 D, 35 E, 35 F, 36–50.

No. 77, ed. 2 has "the" before "Can Grande."

Case V.—Nos. 101–125 were in ed. 1 Nos. 51–75.

Nos. 119–125, see p. 85 *n.*

Case VI.—Nos. 126–150 were in ed. 1 Nos. 76–100.

No. 129 and Nos. 133–135, see p. 87 *n.* Nos. 145, 146, "Dumblane" is here corrected to "Dunblane."

Case VII.—Nos. 151–175 were in ed. 1 Nos. 101–125.

No. 168, see p. 89 *n.*

Case VIII.—Nos. 176–200 were in ed. 1 Nos. 126–150.

Nos. 186–190, see p. 91 *n.*; No. 200, see p. 92 *n.*

Case IX.—Instead of "(Nos. 201–225)," ed. 1 had "Lettered Numbers 1 and 2" (for the explanation of this method of enumeration, which Ruskin afterwards abandoned as confusing, see Introductory Remarks in ed. 1; below, p. 73 *n.*). The numbers were 1, 1 A–1 L, 2, 2 A–2 K.

Case X.—Similarly here, instead of "(Nos. 226–250)," ed. 1 has "Lettered Numbers 3 and 4," thus: 3, 3 A–3 L, 4, 4 A–4 K. In No. 229 ("3 C," ed. 1) ed. 1 has "31 A" in the reference note instead of "121"; and similarly in No. 237 ("3 K"), "3 J" instead of "236."

Case XI.—Here, again, instead of "(Nos. 251–275)," ed. 1 has "Lettered Numbers 5 and 6," thus: 5, 5 A–5 L, 6, 6 A–6 K. In No. 252 ("5 A"), "5" for "251."

Case XII.—And here, instead of "(Nos. 276–300)," "Lettered Numbers 7 and 8," thus: "7, 7 A–7 L, 8, 8 A–8 K."

No. 288, see p. 100 *n.*

Notes on Educational Series.—No. 101, line 6, see p. 127 *n.*

In this edition some corrections are made in the text of eds. 1 and 2. Thus the titles of the various examples are set throughout in italics. In No. 8, "Bandeni" is corrected to "Baldini." In No. 41 and many other places, "Le Normand" is corrected to "Lenormant." In No. 75, "engraving" is corrected to "engravings." In No. 130 "Sallenche" is corrected to "Sallanches." In Nos. 79 and 199 "A." is corrected to "M." as the examples are by Ruskin. In Nos. 141, 143, and 145 the terminal letters "H." were added in error in eds. 1 and 2. In No. 180

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the terminal letter "M." was added in error. In Nos. 197, 199, 202, 238, 288, "M." has here been added to drawings which are by Ruskin. In Nos. 207 and 208, "J. S. Laing," in eds. 1 and 2, is corrected to "J. J. Laing."

Alterations to suit rearrangements in the cabinets are made in Nos. 86, 119, and 296. In other cases the rearrangements are noted only at the foot.

In the "Notes on Educational Series" several are added from the MS. Catalogue of 1878 (see p. 103 *n.*).

As already explained, a large portion of the *Catalogue of the Educational Series* (1871) had already appeared in the *Catalogue of Examples* (1870). Pages 29–63 of that Catalogue were devoted to the Educational Series. There was no List of the Examples as in the later Catalogue (here pp. 75–101); the second section of the *Catalogue of Examples* beginning

"II. EDUCATIONAL SERIES."

"I went into my garden . . ." [and so on, as in the later Catalogue, here p. 103]. Variations in the text of these Introductory Remarks are noted in footnotes to lines 6 and 34. The Notes then proceed, and we have now to give a skeleton (as it were) of the earlier Catalogue, to show how it compares with the later, and to include additional matter. There is, as will be seen, much which did not afterwards appear. Except where references to the present arrangement are given, the examples described in this first catalogue were afterwards removed:—

1. "Here, therefore, is the first of your Educational Series . . ." [as in the present text, p. 104; a variation is noted in line 5].

2. "*Rosa Canina.*[1] (R.[b]) (Budding shoot.)

And as, among our own wild flowers, this must lead, I have sketched a leaf or two, as they are now opening, very quickly with pencil, securing the shade with a little thin colour (cobalt and light red) above; merely that if you have any power of drawing already, you may try how far you can follow simple curves. There is no fine drawing here of any kind: what grace of effect it may have depends wholly on the curves being approximately true. The next is to be your first real exercise.

[b] The drawings marked R. are by my own hand; those marked A. by my assistant, Mr. A. Burgess.

3. [No. 8 in the present arrangement.] *Laurel. Head of the Sceptre of Apollo.* (R.) Outline from an Italian early engraving, probably by Baccio Baldini of Florence.

This is the first of a series of studies of the plants and flowers either directly connected with the Greek mythology, or expressive of more recent phases of thought or sentiment which have risen out of the more ancient myths. And I place these floral exercises first, because they will test what faculty you have for real drawing in the simplest way; and will at once draw your attention to some of the most interesting features both of

[1] [This drawing was afterwards removed by Ruskin; for another of the same subject, see Rudimentary Series, No. 238 (below, p. 230).]

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Greek decoration, of mediæval sculpture, and of pictorial backgrounds of the best periods towards the close of the fifteenth century. And even should you do no more than endeavour to measure and trace one or two of them, they will open your eyes to the differences between fine ornamentation and the rigidities and equalities of modern vulgar design.

After these, the eight examples, 13 to 20, with their sequels, when completed, will illustrate the conventional system of the early schools of colour, and their special methods of ornamental line, as derived from vegetation or other organic forms.

Then the group 21 to 30, with their sequels, will illustrate the Greek treatment of ornamental line, and the forms of good architectural decoration in every school.

The following group, 31 to 40, introduces the practice of chiaroscuro, and the complete methods of ornamentation founded on perfect draughtsmanship and perception of light and shade.

Lastly, the group 41 to 50 is for practice in colours in the methods of the fully accomplished schools of painting.

It is of so great importance, in any series of examples arranged for general service, that the references should be fixed[1] and clear, that I shall sacrifice at once to this object every pretence to formal succession in arrangement. I have begun almost miscellaneously, with slight exercises in various methods of work: to these, I shall gradually add more difficult and interesting ones. But I will not alter the numbers of this first group; but distinguish the supplementary ones by letters after the numbers. Some even of the drawings intended for this opening series are not yet prepared; but I have named them in the catalogue notwithstanding, and will complete and add them as soon as may be.

I have several reasons for choosing this conventional branch of laurel for your first exercise. It will show you [as in the present text: see below, pp. 109–110] . . . deeper engraving.

In copying it, take the finer outline, 3 B; measure all the rectilinear dimensions accurately, and having thus fixed the points of the leaves, draw the contours with light pencil, as in 3 B, as truly as you can; then finally draw them with the brush (as in 3), with violet carmine mixed with Indian red, keeping the outside edge of the broad colour line terminated by the fine pencil one. But, first, read the directions given for colour under No. 14; and observe also that, even in the most complicated forms, as 11 D, for instance, you are to fix points with absolute accuracy by rectilinear measurement, and not to use squares over the whole. Squaring is good for reduction, and for advanced practice, but at first all must be measured point by point.

3 B. *Outline for Measurement of No. 3.* (A.)

3 C. [No. 9 in the present arrangement.] *Laurel Leaf seen on the Under Surface and in Profile.* (R.)

Pencil, washed with cobalt and light red. If you have been at all used to pencil drawing, you will probably succeed with this easily enough; if not, let it pass for the present.

[1] [They were in fact often changed, as readers who follow these notes closely will soon perceive.]

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4. [No. 10 in the present arrangement.] *Study of Olive (under surface of leaves).* (R.)

Pencil only, the outline secured by the pen. From a spray gathered at Verona, and now dry; you shall have a better one soon. It is of the real size, and too small for you to draw yet awhile; but it is placed here that Athena's tree may be next to Apollo's. Take the next exercise instead.

4 B. *Outline, with the Brush, of part of No. 3, twice as large.* (A.)

Measure this as 3 B is measured, and draw it as 3 B is drawn.

5. [Rudimentary Series, No. 237 (p. 229).] *Study of Ear of Wheat, at the Side.* (R.)

We must have the plant of Triptolemus next Athena's, but you cannot use this copy for some time yet. It is much magnified.

5 B. *Study of Ear of Wheat, in Front.*

Pencil, with outlines determined with the pen.

6. *Strawberry Blossom,* for Demeter.

[No. 11 in the present arrangement; for the note, see below, p. 112 *n.*]

7. *Fleur-de-Lys,* for Cora.

[No. 12 in the present arrangement; for the note, see below, p. 112 *n.*]

8. *Lily,* for Artemis.

I will look for a characteristic white lily, by Luini or Mantegna, this summer; and we must connect with this and with Cora's irids the groups of amaryllis and asphodel, and the water-lilies; and we shall obtain the elements of form in a very large division of architectural design.

9. *Erica,* for Hephæstus.

[No. 15 in the present arrangement; for the note, see below, p. 115 *n.*]

9 B. See p. 115 *n.*

10. *Pine,* for Poseidon.

[No. 22 in the present arrangement; for the note, see below, p. 116 *n.*]

11. *Ivy,* for Dionysus.

I take the ivy rather than the vine, because it is our own; and I want to connect the ivy-shaped leaves of the Linaria with it, and some of the associated Draconid group. This pencil sketch is only begun, but may serve to show the general form of the group of leaves from which it is enlarged, that behind the horseman on the right in the picture of Mantegna's (S. 35).

11 B. *Outline of Ivy Leaves.*

Construct the figures for measurement with pencil lightly; then draw the leaf lines, as above, with the brush, and rub out the pencil construction. Make as many studies of leaves as you can from nature, in this manner, when your time is too short for drawing anything else.

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11 c. *Wreath of Conventional Ivy.*

From the missal out of which S. 7 [above, p. 16] is taken. Draw it with the brush, constructing it first as in 11 D. I give you this wreath merely that you may begin to feel what Gothic design means. It is very rude, but interesting, as we shall see afterwards, for some special characters in the transition of styles.

[Now in the Working Series, Cabinet II., No. 16: see below, p. 303.]

11 D. *Outline for Construction of 11 C.*

[This outline remains in the School, but it is not framed.]

12. *Oak,* for Zeus.

[No. 20 in the present arrangement; for the note see below, p. 115 *n.*]

12 B. *Sketch of the Action of Leaves in Mantegna's Oak Tree, at the top of S. 35* [p. 24].

[No. 298 in the Rudimentary Series: see p. 234.]

13. *Egyptian Drawing of Birds.* Rosellini, tom. ii. Pl. 11, No. 2; and Pl. 9, No. 13.

[Now No. 176 in the Rudimentary Series; for the note, see below, p. 225.]

14. *Egyptian Chair.* Rosellini, *Tavole,* tom. ii. Pl. 90, No. 6.

Try, at all events, to do some portion of this example. It is coloured by hand, and will give you simple but severe discipline in laying flat colour in small portions.[1]

And now, note that there are two distinct modes of excellence in laying water-colour. Its own speciality is to be mixed with much water, and laid almost as a drop or splash on the paper, so that it dries evenly and with a sharp edge. When so laid, the colour takes a kind of crystalline bloom and purity as it dries, and is as good in quality as a tint of the kind can be. The two little drawings of Turner's, 45 and 46, and nearly all his early work, are laid with transparent colour in this way. The difference between good painting and bad painting in this manner, is, that a real painter is as careful about the outline of the tint, laid liquid, as if it were laid thick or nearly dry, while a bad painter lets the splash outline itself as it will.

The exercises from Egyptian furniture and dress are intended to cure you at once of any carelessness of this kind. They are to be laid with perfectly wet colour, so that the whole space you have to fill, large or small, is to be filled before any of the colour dries; and yet you are never to go over the outlines. The leaf exercises (41 B, C, and D) are easier practice of the same kind. You had better do them first, though they are put, for other reasons, with the more advanced series. The white nautilus shell (47 C) is entirely painted with small touches of very wet colour of this kind, in order to get as much transparency into the structure

[1] [The plate is the work of C. Lasinio.]

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of the tint as is possible. So also the shadows of the piece of sculpture (25). The exquisitely skilful drawing of Prout's interior (29, right hand), owes much of its effect of light to the perfect flatness of the wet tints; and the character of the crumbling stone in the gable of Amiens (24) is entirely got by using the colour very wet, and leaving its dried edge for an outline when it is needed.

The simplest mode of gradating tints laid in this manner, when they extend over large spaces, is by adding water; but a good painter can gradate even a very wet tint by lightness of hand, laying less or more of it, so that in some places it cannot be seen when it ends. The beautiful light on the rapid of the Tees (S. 2)[1] is entirely produced by subtlety of gradation in wet colour of this kind.

But, secondly, by painting with opaque colour, or with any kind of colour ground so thick as to be unctuous, not only the most subtle lines and forms may be expressed, but a gradation obtained by the breaking or crumbling of the colour as the brush rises from the surface—a quality all good painters delight in.

For all the exercises, therefore, which consist of lines to be drawn with the brush, prepare a mixture of Indian red with violet carmine, of a full, dark, and rich consistence. Fill your brush with it; then press out on the palette as much as will leave the brush not heavily loaded, and with a nice point, and then draw the line slowly; at once, if possible; but where it fails, retouch it, the object being to get it quite even throughout, whether thin or thick. It may be thickened when you miss a curve, to get it right, and it may taper to nothing when it vanishes in ribs of leaves, etc.; but it must never be made thin towards the light, and thick towards the dark, side. It expresses only the terminations of form, not the lighting of it.

I have left my lines, in nearly every case, with their mistakes and retouchings unconcealed, and have not tried always to do them as well as I could; so that I think you will generally be able to obtain an approximate result.

14 B. *Egyptian Chair.* Rosellini, *Tavole,* tom. ii. Pl. 90, No. 3.

Draw the curves carefully, and a piece of the pattern.

15. *Egyptian Head-dress.* B, C, etc., the same. See for these and No. 16, Rosellini, tom. i. Plates 7, 10, and 22.

Measure and draw these first with pencil; then, if you are able, with fine brush, or with pen and Indian ink, if the brush is unmanageable to you.

16. *Egyptian Costume.* B, C, etc., the same. Rosellini, *Tavole,* tom. i. Pl. 17 [Fig. 6].

Draw the spotted head-dress of 16 very carefully, observing how pleasantly grouped and varied the spots are; in vulgar work they would be placed without thought. The more you can copy of these figures the better, always measuring with precision.

[1] [See above, p. 11.]

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17. *Letter of Twelfth Century Norman MS.*
[Now No. 204; for the note, see below, p. 137.]

17 B. *Another Letter of the Same Class.*
[Now No. 205.]

18. *Letters of Early Thirteenth Century*, of fine style.
[Now No. 206; for the note, see below, p. 137.]

19. *Illumination of Late Thirteenth Century.*
[Now No. 207; for the note, see below, p. 138.]

20. *Illumination of Early Fourteenth Century.*
[Now No. 208; for the note, see below, p. 138.]

20 B. *Study of Chinese Enamel.*
[Now No. 202; for the note, see below, p. 137.]

21. *Curve of the Capitals of the Parthenon.*
[Now No. 28; for the note, see below, p. 117.]

22. *Spiral of the Ionic Capital of the Temple of Athena Polias.* Enlarged from Stewart's [Stuart's] *Athens*, vol. ii. ch. ii. Pl. 9.

22 B. *Involute of the Circle.* Inner whorl, in complete circuit.

22 C. *Spiral of Common Snail Shell*, enlarged.[1]

Landshells are usually rude in contour, and this is a very imperfect line, but interesting from its variety. In this particular instance it is more varied than usual, for the shell had been broken and repaired.

22 D. *Spiral of Helix Gualteriana.*

Try to draw the outlines of more univalve shells in this manner: first placing them so that you look straight at the apex of their cone, in the direction of its axis; and next, so that you see them at right angles to their axis; in both cases with the mouth downwards, and its edge brought to a level with the circular part of the shell. You may then easily determine other characteristic positions; but the great point is to draw every shell in exactly the same position, so as to admit of accurate comparison.

All these lines are to be drawn with the brush.

22 E. *Spiral of Neritopsis.*

This is the first perfect spiral we have had, the shell being one of the most pure and lovely symmetry. You shall have more complete ones, as soon as you are able for them. The broad curve is drawn through the varied waves of the lip, that you may see their concurrence. 22 C and D are by me; 22, 22 B, and 22 E, by Mr. Burgess, and better done.

[1] [These examples, Nos. 22 C, D, and E were removed. But the two studies in No. 191 in the Educational Series (see p. 92) are drawn as here described under 22 D.]

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23. *Chariot-race.*

[Now No. 49; for the note, see p. 120 *n.*]

23 B. *Herakles and the Nemean Lion.* From vase of finest time, of pale clay. British Museum. No. 648 in Mr. Newton's Catalogue.[1]

I have drawn this for you myself, entirely with the brush, and it will be good for you so to copy it, though in the vases the light lines are scratched or incised, and therefore perfectly firm; so that they must be each outlined with the pen to get them quite right, as by Mr. Burgess in No. 23. It is not my fault that one of the limbs is thinner than the other, it is so on the vase.

The purple colour, observe, in the hair of Herakles, and the lion's mane, stands in both cases for the glow or lustre connected with anger and strength, as on the crest of Achilles. It is continually used on the manes of the chariot horses. All the purple spots, like a crown, on the head of Herakles, are meant for the luxuriant but crisp hair; they are not leaves.

23 C. *Floral Ornaments from Earliest Greek Vases.* Showing the entire freedom and boldness of their manner.

They are never literally symmetrical, but always in some way oblique or changeful, being drawn by the free hand.

23 D. *Apollo before the Altar of Delphi.* Lenormant, tom. ii. Pl. 4.

Outline the head and falling hair with pencil, wash the whole over with red, lay in the black with the brush, and put the ivy leaves on with opaque white.

Note the large chin, characteristic of the finest time of Greek art.

23 E. *Apollo and Creusa.* Lenormant, tom. ii. Pl. 13.

Outline with pencil, wash with red, draw with the pen, and lay the black round with the brush.

23 F. *Selene, rising Full.*

23 G. *Selene in White Clouds at Midnight.*

[Now No. 41; for the note, see p. 119 and *n.* In line 3 the *Catalogue of Examples* has "Proserpine's" for "Cora's."]

23 H. *Triptolemus, Demeter, and Persephone.*

[Now No. 42; for the note on 23 F and 23 G, see below, p. 119 *n.*]

23 I. *Triptolemus of the Early Time.* Lenormant, tom. iii. Pl. 48.

Hermes is here put for the cloud, instead of wings to the chariot; his caduceus reversed to show that he is descending.

Draw the outlines of the whole with the pen, and the curves of the stalks of corn, and ears, in full black.

[1] [B. 621 in the later arrangement of the vases.]

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23 K. *Triptolemus and Demeter.* Lenormant, tom. iii. Pl. 47.

From a vase of good time, but on the edge of decadence. He is here the spirit of agriculture generally, Demeter having the ears of corn in her own hand, and Triptolemus the floral sceptre. This Greek flower is the origin of all conventional forms of the Fleur-de-Lys, and it stands for all floral power in spring; therefore, in our series of mythic vegetation, since Triptolemus must by right have the ear of corn, we will keep the Fleur-de-Lys with the violet, for Cora.[1]

The germination of the seed is again sufficiently indicated in the serpent-crest; and the floor of the chariot, with the rod of the Fleur-de-Lys, takes the form of a ploughshare.

I give you this for its interest only; it is not good enough to copy; but you have now copies enough from Greek early design. We will work out the myths of the other gods, however, in due time.[2]

24. *North Porch of the West Front of the Cathedral of Amiens.* (R.) Sketch taken before its "restoration."

[Now 51; for the note, see p. 121 and *n.*]

25. *Sculpture from the South-west Angle of the Ducal Palace, Venice.* (R.)

[Now 218; for the note, see p. 94 *n.*]

25 B. *Outline of the Same Sculpture.* (R.)

[Now 219; for the note, see p. 94 *n.*]

26. *Houses of the Seventeenth Century at Abbeville.* (R.)

For practice of brush drawing in expression of merely picturesque subject. Sketch made in 1848.

27. *South Entrance of St. Mark's, Venice.* (R.)

For practice in rapid laying of flat colour, observing the several tints in shade and sunshine.

[Now No. 174 in the Supplementary Cabinet: see p. 306.]

28. *York Minster.* Pencil sketch by Samuel Prout.

[Now 55. There was no note in the *Catalogue of Examples.*]

29. *Helmsley,* etc. Pencil sketches washed with neutral tint. (Samuel Prout.)

[Now 57; no note.]

30. *Street in Strasbury.* Lithograph by the artist's own hand. (Samuel Prout.)

[Now 59; no note.]

30 B. *The Same Street,* seen, and drawn, with modern sentiment.

[Now 60; no note.]

[1] [See above, No. 7.]

[2] [A reference to the intended but undelivered course which is mentioned in the Introduction to Vol. XX. p. lviii.]

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30 c. *Hotel de Ville, Brussels.*

30 d. *Fountain at Ulm.*

30 e. *Street in Ghent.*

30 f. *Gate at Prague.*[1]

Copy any of these drawings that you like, with BB pencil. They are entirely admirable in their special manner; and their tranquil shadows will give important exercise in light handling of lead pencil, while their lines are as decisive and skilful abstracts of form as it is possible to obtain.

The modern view of Strasburg . . . [as in the text, No. 60; see below, p. 122.]

31. *Isis.* Photograph of Turner's sepia sketch for the subject in the *Liber Studiorum.*

[Now 137.]

31 b. *Moonlight (off the Needles, Isle of Wight).*[2] Photograph from a sepia sketch of Turner's, unpublished. See Lect. VI. § 165 [Vol. XX. p. 159].

31 c. *Windmill and Lock on an English Canal.* (*Liber Studiorum.*)

[Now 138; see p. 87 *n.*]

31 d. *Watermill on the Torrent of the Grande Chartreuse.*[3] (*Liber Studiorum.*)

31 e. *Holy Island Cathedral.* (*Liber Studiorum.*)

[Now 139.]

31 f. *Near Blair Athol.* (*Liber Studiorum.*)

[Now 147; for the note, see below, p. 135.]

31 g. *Valley of Chamouni.* (*Liber Studiorum.*) The source of the Arveron seen low down through the cluster of distant pines.[4]

This group of our series, from 31 to 40, is arranged to show you the use of the sepia wash and of the pen and pencil for studies of chiaroscuro and of definite form.

Nos. 31, 31 b, show you how to use sepia, or black, rapidly in the flat wash: the engraved plates, but especially 31 g, which was engraved by Turner himself, the qualities of finished drawing for light and shade.

[1] [30 c–30 f are lithographs by Prout; though not framed in the Cabinets, they are still (with several others) in the Drawing School.]

[2] [Afterwards No. 295 in the Educational Series, but ultimately removed by Ruskin (see below, p. 101 *n.*).]

[3] [The etching of this subject is No. 247 (below, p. 97); the plate is in the Supplementary Cabinet (p. 305).]

[4] [Now No. 169 in the Rudimentary Series: see below, p. 222.]

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You cannot, however, without great pains, imitate these mezzotint plates, in which the lights are scraped out, with your sepia wash, which leaves them. But if you copy the etchings accurately (35, 35 B, etc.), and then lay your sepia so that the shades of it shall be *dolce è sfumose*,[1] you will soon gain sufficient power of rendering chiaroscuro from nature.

32. *Study of the Wall-cabbage.* (Photograph from Dürer's drawing.)

[Now 256; for the note, see below, p. 142.]

32 B. *Study of Scarlet Geranium.*

[Now No. 293 in the Rudimentary Series; for the note, see below, p. 234 *n.*]

32 C. *Study of Young Shoot of Box.* (R.)

[Now 268; for the note, see p. 143.]

33. *Rostrum of Common Prawn*, magnified. (R.)

[Now 198; for the note, see p. 136.]

33 B. [Now 238; for the title and note, see p. 142.]

34. *St. Michael.* Sketch with ink and neutral tint. (Holbein.)

[Now No. 74 in the Rudimentary Series; there was no note.]

34 B. *Decorative Design* (Holbein), pen and neutral tint.

34 C. *Companion Sketch* (Holbein).[2]

34 D. *Design for Hilt and Sheath of Dagger* (Dürer). Brush drawing heightened with white.[3]

The last is peculiarly beautiful in the painter-like touch with which the white is gradated; but is too difficult to be of present use. Copy whatever parts of the Holbeins you are most interested in, with utmost care in the outline; laying the tint afterwards at once, so as to disturb it as little as possible. You will soon discover some of the splendid qualities of Holbein's work, however, for you may fail of imitating any of them.

35. *Isis.* [Now 239; see p. 96 *n.*]

35 B. *Etching for Mill and Lock.* [Now No. 246.]

[1] [A reference to the passage from Leonardo cited in *Lectures on Art*, § 164 (Vol. XX. p. 157).]

[2] [34 B and 34 C have no notes attached to them. They were probably Nos. 234 and 235 in the existing arrangement.]

[3] [The photograph of this drawing is now No. 68 in the Rudimentary Series: see below, p. 187. For other notes on Holbein's drawings, see *Cestus of Aglaia*, § 19 (Vol. XIX. p. 70).]

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35 c. *Etching for Holy Island.* [Now 241.]

35 d. *Etching for Fall of Reuss.* (S. 302.)[1]

35 e. *Etching for Composition.* (S. 303.)[2]

35 f. *Etching for Scene on St. Gothard.* (S. 304.)[3]

I have not given you the etching for the mill on the Chartreuse, for it is not by Turner; he probably allowed that plate, and the Raglan, to be etched by other hands, that his mind might be fresh in its impression of the subject when he took the plates to engrave. He both etched and engraved 35 f, having always great interest in the scene.

Copy these etchings with intense care and fidelity to every touch, with pen, and rather thick ink, on smooth paper.

36. *Shield with Skull.* (Dürer.)

[Now No. 65 in the Rudimentary Series; for the note, see p. 186 *n.*]

37. *Madonna, with Crown of Stars.* (Dürer.) [Now 74.]

37 b. Sketch of the action of the lines of the crown, to show how free Dürer's hand is on the metal. Every line is swept with the precision of the curve of a sail in a breeze. [Now 231.]

38. *St. George.* Facsimile of pen drawing with free hand, by Dürer.[4]

38 b. *St. George with the Dead Dragon,* from the same book. (Now at Munich.)

39. *Woodcut, one of the Series of the Apocalypse* (Dürer). Ch. xlii.

[See now 125; pp. 134, 135 and *n.*]

40. *Woodcut from the Same Series.* Chs. xvii., xviii.

41. *Alchemilla.*

[Now 257; for the note, see pp. 142, 143 and *n.*]

41 b. *Maple and Oak. Heads of Young Shoots.* [Now No. 253.]

41 c. *Grass.* [Now No. 4.]

[1] [For explanation of the numbering "S. 302," see above, p. 6. "Fall of the Reuss" is the unpublished *Liber* plate known as "Swiss Bridge, Mount St. Gothard": see *ibid.*]

[2] [Here, again, see above, p. 6.]

[3] [Neither the *Liber* plate nor the etching of "Mount St. Gothard" is now in the Ruskin collection, but there is an example of the plate in the University Galleries.]

[4] [See Educational Series, No. 232 (below, p. 95) and Rudimentary Series, No. 68 (below, p. 187 *n.*); but the example is no longer in the School. The book at Munich is the Book of Prayers decorated by Dürer in 1515 for the Emperor Maximilian; it is in the Royal Library: compare *Lectures on Art,* § 144 (Vol. XX. p. 136).]

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41 D. *Wreath of Bramble Leaves.*

[Now 280 in the Rudimentary Series; below, p. 233.]

These old sketches of mine may be useful to you as showing the pleasantness of the simplest forms of foliage when carefully outlined; and the first (41 B) how some little note of colour may be made with one tint, changed, when necessary, as it is laid. You will find this a quick and helpful method of study.

42. *Cluster of Leaves* [from Mantegna].

[Now 221: for the note, see p. 140 and *n.*]

43. *Grapes and Peach.* (William Hunt.)

[Now 213: for the note, see p. 138 and *n.*]

43 B. *Study of Grapes,* from Rubens. See notes on 43.

43 C. *Garden Wall at Abbeville.* (W. Ward.)

43 D. *Gable at Abbeville.* Seen through the stems of the trees in the little square before the Palais de Justice. (W. Ward.)

To show you the "retiring" of colour by mystery of texture; and the use of two important substantial pigments in northern countries—chalk, and red brick, and a little of the grace of French trees, inimitable by ours, I know not why; and other things besides, for future service.

44. *Scarborough Castle.* Sketch on the spot. (Turner.)

[Now No. 128 in the Rudimentary Series: for the note, see below, p. 207.]

45. *Gothic Mansion.* Early drawing by Turner, probably when he was a boy of 15 or 16.

"Of the shape that it should be?" Yes. And to that end we must sometimes pencil it in very carefully first.

Try either the forms of the white clouds in colour, or those of the building in pencil, and you will soon know what to think of the assertion that "Turner could not draw."[1]

46. *Unfinished Drawing of Ruined Abbey.* (Turner.)

[Now 102: for the note, see p. 128 *n.*]

47. *Sketch of Common Snail-shell,* enlarged.

47 B. *Sketch of Helix Gualteriana,* enlarged.

[1] [See Vol. XIII. p. 242. This drawing was afterwards discovered to be by Westall, and Ruskin therefore withdrew it from its place; but it remains in the Drawing School.]

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47 c. *Study of Paper Nautilus.* [Now 196.]

I have left the first two of these sketches slight. They are merely to show you the mode in which the contours (22 c and 22 D) appear to be altered by the colours that fill them; and observe that all contours whatsoever are to be determined with this absolute accuracy, before you trust yourself to colour them. The third is carried further, but does not efface its pencil outlines.

48. *Study of Sculpture,* etc.

[Now 94: for the full title and note, see p. 83 *n.*]

49. *Sketch for the Head of Danaë.* (Edward Burne-Jones.)

[Now 224: for the note, see p. 140 *n.*]

50. *Study of part of Tintoret's Picture of the Presentation in the Temple in the Scuola di San Rocco.* (Edward Burne-Jones.)

[Now 225; for the note, see p. 140 *n.*]

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CATALOGUE

OF

THE EDUCATIONAL SERIES

THE choice and arrangement of this Series have been determined with a view to two distinct ends; the first, to call your attention, by precision of copying, to the qualities of good Art; the second, to give you, yourselves, such power of delineation as may assist your memory of visible things, and enable you to explain them intelligibly to others. The first of these objects is, however, the primary one, and the more attainable. A short time earnestly spent in practical efforts will give you a basis of judgment in Art which cannot be afterwards disturbed, though protracted application will be necessary to enable you to draw in any wise rightly yourselves. But it is of greater importance that you should learn to distinguish what is entirely excellent, than to produce what is partially so.[1]

There are now in your rooms twelve Cabinets of these examples, each containing twenty-five drawings or engravings.

In the first of them are introductory subjects only; chiefly sketches of the flowers, or at least of the representatives of the tribes of flowers, which have had strongest influence on the human mind in all ages, and have become types of ideas which are always true,—always sources of innocent pleasure,—and therefore common to the religions of the East, of Greece, and of Christendom.

[1] [Compare *Lectures on Art*, §§ 21, 22 (Vol. XX. p. 34).]

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The second Cabinet contains such examples of Greek Architecture and simple design as will best enable you to discern the laws of practice under which the Hellenic nation bound themselves, or were, by their instincts, bound; and the strictness of which enabled them to lay the foundations of all subsequent art, either existing, or conceivable.

The third Cabinet illustrates the course of the Arts in the north of Europe, from the development of their first perfect elementary school of round-arched architecture, to the consummate work of German artists in the sixteenth century.

The fourth Cabinet illustrates the course of southern (that is to say, essentially of Italian) Art, from its first assertion of itself as a distinct style in the thirteenth century to its perfect results in the sixteenth.

The fifth and sixth Cabinets contain examples of the schools of landscape which were founded, first in Holland and then in England, on the fragmentary traditions of the figure-painting which ceased, as disciplined art, to exist after the seventeenth century: schools which in England have taken healthy root, and may, to yourselves, in early practice, be of greater use and interest than any others.

The seventh and eighth Cabinets contain illustrations of the treatment of Animal form by the higher methods of sculpture and painting.

These eight Cabinets, then, give you in narrow epitome a view of what has been done already, and may now be carried forward by your own influence, in art that is good for men. Only you are to note that the second group shows you, in Greek work, only the character of its laws, and nothing of its final achievement.

This is in order that you may not be confused by the sight of qualities which can in no wise be attained and imitated by yourselves. It is possible for you to feel, and therefore to draw, in some measure like a German, an

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Italian, or a Hollander. But it is absolutely impossible that you should ever feel, and therefore that you should ever draw, in the least like a Greek. Therefore I give all necessary illustrations of the higher art of Greece in the Standard Series, and purposely withdraw them from the Educational one. You can only understand them perfectly, by fully recognizing that you cannot imitate them.

On the other hand, you cannot fail to find, on thoughtful examination of the examples given in the third and following groups, (namely, from the elder German school, the elder Italian, and modern English school of landscape,) something which, if you have in yourselves any real liking for art, you will naturally wish, and may rationally hope, in some degree to imitate.[1] Some few changes have yet to be made before the arrangement of these twelve Cabinets can be completed; I must myself make several more careful drawings to take the place of hurried ones; and, especially in the supplementary examples of rock and tree drawing, some of the engravings will be ultimately changed, or have drawings put in their place. But the number of this Educational Series will not be increased. It will consist always of three hundred pieces, as it does now; it will be slightly modified only in detail; not at all in form; and will remain afterwards undisturbed in the Upper School.[2]

The Reference Series, on the contrary (marked R, on the frames containing it), will belong to the Lower School,

[1] [Here ed. 1 adds:—

"Then in the four Supplementary Cabinets, distinguished from the others by reference to consecutive letters instead of numbers, there are instances of the best modes of execution employed in these great systems of work, and adapted for your own practice. I distinguish them by another notation, because many of the photographs and engravings in the first eight Cabinets are for your study only, not for copying; but all in the lettered series are intended for exact guidance in practice."

For an explanation of the system of numbering adopted in ed. 1, see the Bibliographical Note (above, p. 56).]

[2] [The Educational Series was originally placed in an upper room in the University Galleries, where Ruskin's University classes were then held; the Lower School on the ground floor (part of the present Ruskin Drawing School) was reserved for the general, and more elementary, classes: see above, Introduction, p. xix.]

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and will contain rudimentary exercises; and whatever I find necessary for future work of a general character. I now catalogue the pieces belonging to the Educational Series shortly and clearly, without breaking their order by any comment. At the end of the list of them you will find notes on the use of particular examples.

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EDUCATIONAL SERIES, 1874

Of the affixed letters, P, *signifies "Photograph"*; E, *"Engraving" (or Woodcut)* M, *that the Drawing is by my own Hand;* A, *that it is by my Assistant, Mr. A. Burgess.*

Case I. (Nos. 1–25).—Introductory Subjects, and Exercises in Flower Drawing

1. *Head of the Baptist.*[1] (Cima da Conegliano) . . . P.

2. *"Behold, I stand at the Door."*[2] (Holman Hunt) . . E.

3. *Study of Dawn. The first Scarlet on the Clouds*[3] . . M.

4. *Study of Dawn. White Clouds* . . . . . M.

5. *Study of Dawn. Purple Clouds* . . . . . M.

6. *Study of a few Blades of Grass as they Grew*[4] . . . M.

7. *Study of Clover Blossoms* . . . . . M.

8. *Laurel in Conventional Outline.* (Apollo's Sceptre.) After Baccio Baldini[5] . . . . . M.

[1] [Part of a picture in the Accademia at Venice. See note below, p. 104.]

[2] [The upper part of the engraving only; the head of Christ in "The Light of the World." See note below, p. 105.]

[3] [Nos. 3–5 are water-colour sketches on grey paper ($5\frac{1}{4} \times 7\frac{1}{4}$, $4\frac{3}{4} \times 7\frac{3}{4}$, and $6 \times 8\frac{1}{2}$). See notes below, pp. 106–107.]

[4] [No. 6, water-colour ($8\frac{1}{2} \times 6$); No. 7 contains three water-colour studies and one in ink ($5\frac{1}{2} \times 5\frac{1}{2}$): see notes below, pp. 108–109. Most of these flower and leaf studies were made by Ruskin for use in this Series, in the years 1870–1873.]

[5] [See note below, p. 109; and above, p. 57. This study is a brush outline (18×12) from an early Italian engraving.]

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9. *Laurel Leaf, seen Underneath and in Profile*[1] . . . M.

10. *Olive.* Under-surface of dried spray, gathered at Verona[2] M.

11. *Wild Strawberry-Blossom, with Enlarged Study Beneath*[3] . M.

12. *Fleur-de-Lys.* (*Iris Florentina*)[4] . . . . . M.

13. *Field Lily of Oxford.* (*Drosida Ælfredi*, Alfred's Dew-flower *)[5] . . . . . M.

14. *Study, with the Pencil-point, of the same Flower*[6] . . M.

15. *Bog-Heather.* (*Erica Tetralix.*) Woodcut:[7] beneath, *Profile of Dandelion* . . . . . A.

16. *Vine*[8] . . . . . A.

17. *Cowslip Bells*[9] . . . . . M.

* See the note on this example, p. 113.

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[1] [For note on this, see *Catalogue of Examples* (3 c), above, p. 58; and below, p. 110. The study is in pencil and wash (6¼ × 4). It is engraved in *Proserpina.*]

[2] [For note on this example, see above, p. 59; and below, p. 110. The study is in water-colour (14 × 11).]

[3] [See notes below, p. 111. The study is in water-colour (7½ × 6).]

[4] [Plate XXX. here; reproduced also in the *Artist*, July, 1897. The study is in water-colour (11 × 7). See notes below, p. 112.]

[5] [Instead of the above note, ed. 1 reads:—

"I shall sometimes give you a new name for a flower, which you will find advantage in remembering it by; but see the note on this example, page 32 (now p. 113)."

Another study of the red fritillary is No. 236 in the Rudimentary Series (below, p. 229). This study is in water-colour (9½ × 6½).]

[6] [9½ × 6½.]

[7] [Published in *Proserpina*, in the author's Introduction, where the plate is lettered "Line-Study I. Erica Tetralix." For notes, see below, pp. 114, 115 and *n*. The dandelion (also a woodcut by Burgess) is given on Plate XLVII. (below, p. 231).]

[8] [Ed. 1 adds: "Conventional sculpture at Verona." For note on Nos. 16–19, see below, p. 115.]

[9] [Ed. 1 adds: "(enlarged profile)." A study in pencil (8½ × 8).]

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UNIV. OF CALIFORNIA

Iris Florentina

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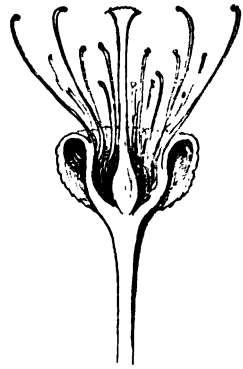
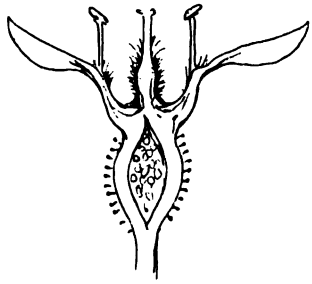
Peach



Cherry

Apple



Gooseberry

Currant

J. Ruskin

Etched by G. Allen
Vaus & Crampton sc.

Sections of Fruit Blossom

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18. *Gooseberry, Currant, and Cherry-Blossom*[1] . . . . M.

19. *Oxford Ivy* (*Linaria Cymbalaria*)[2] . . . . . M.

20. *Oak. Study from Cima da Conegliano*[3] . . . . M.

21. *Ilex*[4] . . . . . A.

22. *Stone Pines at Sestri, Gulf of Genoa*[5] . . . . M.

23. *Asphodel.* (*Wild Hyacinth of Jura*)[6] . . . . . M.

24. *Houseleek*[7] . . . . . M.

25. *Field Narcissus of the Alps*[8] . . . . . M.

CASE II. (Nos. 26–50).—ELEMENTARY ILLUSTRATIONS OF GREEK DESIGN

26. *The East End of the Parthenon, Eighty Years Ago.* (Stuart's *Athens*)[9] . . . . . E.

27. *Details of the Parthenon.* (Stuart's *Athens*) . . . E.

28. *Curve of the Capitals of the Parthenon*, full size[10] . . A.

29. *The Erechtheium, Eighty Years Ago.* (Stuart's *Athens*) . E.

30. *Plan of Erechtheium* . . . . . E.

[1] [Pen and brush ($5\frac{1}{4} \times 2$, $3\frac{1}{4} \times 4\frac{1}{4}$, $5 \times 4\frac{1}{2}$). Ruskin had a plate (XXXA. here) of these sections of fruit blossom engraved by Mr. Allen.]

[2] [Pen, wash, and body-colour ($7 \times 7\frac{3}{4}$); reproduced as Plate XVII. in Vol. XIX. p. 377. For note, see below, p. 115.]

[3] [Nos. 20 and 21, water-colour ($10\frac{3}{4} \times 4\frac{1}{4}$, and $5\frac{1}{4} \times 8\frac{3}{4}$ each). See notes below, p. 115.]

[4] [Ed. 1 adds: "Study from dried spray." Ed. 2 omits the "A." The frame contains, first, a water-colour study which is certainly by Ruskin; and, secondly, a pencil tracing of the outline, which was probably made by his assistant.]

[5] [Reproduced as Plate 12 in Vol. IV. p. 346. See note below, p. 116. The drawing is in sepia and body-colour (11×10).]

[6] [See note below, p. 116. This study is in water-colour (11×7).]

[7] [Ed. 1 adds:—
"Sketch of Echeveria, enlarged. (Ultimately it is to be the common Houseleek.)" No. 24 is in water-colour ($10\frac{1}{2} \times 8\frac{1}{4}$).]

[8] [Water-colour (14×8). See note below, p. 116.]

[9] [On Nos. 26 *seq.*, see note below, p. 117.]

[10] [For note on this example, see below, p. 117.]

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31. *Portico of Erechtheium* . . . . . E.

32. *Northern Side of Erechtheium, with Portico of the Pandroseium* . . . . . E.

33. *Ionic Capital of Erechtheium* . . . . . E.

34. *Ionic Capital of Pandroseium* . . . . . E.

35. *Present State of Erechtheium* . . . . . P.

36. *Rough Sketch of the Sixth Cora of the Pandroseium*, now in the British Museum [1] . . . . . M.

37. *Early Greek Treatment of Foliage.* (Coin of Syracuse) [2] . M.

38. *Late Greek Treatment of Foliage.* (Coin of Syracuse) [3] . A.

39. *Apollo and Artemis.* Greek vase-painting.[4] (Lenormant) E.

40. *Athena, Heracles, and Iolaus.* (Panofka) . . . . E.

41. *Demeter, Cora, and Triptolemus.*[5] (Lenormant) . . . E.

42. *Selene.*[6] (Lenormant) . . . . . E.

43. *Zeus and the Great Gods.*[7] (Lenormant) . . . . E.

44. *Zeus and Hera with Dionysus and Hermes.* (Lenormant) [8] E.

[1] [Sketch in water-colour and pencil (17 × 11) of the Caryatid in the Elgin Room. For a reference to it, see Vol. XVIII. p. xxxv.]
[2] [Water-colour (14 × 8). Study of laurel leaf.]
[3] [For notes on Nos. 37 and 38, see below, p. 118.]
[4] [Frame No. 39 is now blank.]
[5] [Coloured plate from Lenormant and De Witte, vol. iii., Plate 64. See note below, p. 118.]
[6] [Frame No. 42 is now blank. It originally contained a coloured plate from Lenormant and De Witte. For a note upon it, see below, p. 119.]
[7] [Coloured plate from Lenormant and De Witte, vol. i., Plate 65; reproduced as Plate VI. in *Aratra Pentelici* (Vol. XX. p. 248).]
[8] [Coloured plate from Lenormant and De Witte, vol. i., Plate 21.]

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45. *Poseidon, as the Foam of Sea Wave.* (Lenormant)[1] . . E.

46. *Hermes and Triptolemus.*[2] (Lenormant) . . . . . E.

47. *Hermes, Athena, and Heracles, fighting against Giants.*[3] (Lenormant) . . . . . E.

48. *Aphrodite driving Poseidon.* (Lenormant)[4] . . . E.

49. *Chariot Race.* Drawing from archaic vase[5] . . . A.

50. *Poetry.* (*Orpheus or Amphion, with Old Age, listening.*) (Lenormant)[6] . . . . . E.

CASE III. (Nos. 51–75).—ILLUSTRATIONS OF NORTHERN GOTHIC, WITH ITS RESULTANT ART

51. *Amiens Cathedral.* Northern arch of west entrance, sketched in 1856[7] . . . . . M.

52. *Norman Chapel, near Abbeville, with later Wooden Porch*[8] . P.

53. *Chartres Cathedral.* Southern arch of west entrance, before its restoration[9] . . . . . P.

54. *Notre Dame, Paris.* The small north door[10] . . . P.

[1] [Coloured plate from Lenormant and De Witte, vol. iii., Plate 35.]
[2] [Coloured plate from Lenormant and De Witte, vol. iii., Plate 48.]
[3] [Coloured plate from Lenormant and De Witte, vol. i., Plate 2. See note below, p. 120.]
[4] [Coloured plate from Lenormant and De Witte, vol. iii., Plate 15.]
[5] [Water-colour. See note below, p. 120.]
[6] [Coloured plate from Lenormant and De Witte, vol. ii., Plate 16 (where the figure is called Apollo).]
[7] [Water-colour (15¼ × 11½). Engraved by G. Allen in *The Bible of Amiens.* See note below, p. 121.]
[8] [This frame is now empty. For a note on the chapel, see below, p. 121.]
[9] [This photograph also was afterwards removed. The frame now contains a study by F. Randal of the "Statue on the Jamb of the Northern Doorway of Bourges Cathedral"; the drawing is dated November 1883. For a note on Mr. Randal, see p. 176.]
[10] [This frame is now empty.]

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55. *York Minster, with Old Town Walls.* Pencil drawing. (Prout.)

56. *The Chapel on the Bridge of Wakefield.* Pencil drawing. (Prout.)

57. *Helmsley: and an Interior.*[1] Pencil, with tint of shade.[2] (Prout.)

58. *The Spire of Strasburg Cathedral, seen over the Roofs of the Town*[3] . . . . . P.

59. *The Street leading to the West Front of Strasburg Cathedral, before the Destruction of its Fountain.* Lithograph.[4] (Prout.)

60. *The Same Street, with Recent Changes (before the War).* French lithograph, showing modern ideal of town architecture[5] . . . . . P.

61. *Hôtel Bourgthéroulde, Rouen.*[6] Sculptures of the Field of the Cloth of Gold . . . . . P.

62. *Wooden Domestic Architecture.* Late Gothic, at Abbeville[7] P.

63. *Bureau des Démolitions, at the House of Diane de Poitiers, Rouen, before the War-time*[8] . . . . . P.

[1] [Inscribed "St. Peter's Well."]

[2] [In the *Catalogue of Examples* (29), "Pencil sketches washed with neutral tint. (Samuel Prout)." See the reference in the note on No. 14 in that Catalogue (above, p. 61).]

[3] [This frame is now empty. For note on the subjects Nos. 52–63, see below, pp. 121–122.]

[4] [Reproduced in Vol. XIV., Plate XIV.]

[5] [A chromo-lithograph. See note below, p. 122. In the *Catalogue of Examples* (30 B): "*The same street*, seen, and drawn, with modern sentiment."]

[6] [A window from this building is shown in Plate X. of Vol. XII. p. 74. Compare *Catalogue of the Rudimentary Series*, No. 86 (p. 192).]

[7] [Engraved in Vol. XIV., Plate VII. (p. 388). For Ruskin's note on the example, see *Catalogue of the Rudimentary Series, 1878*, No. 289 (below, p. 294); *Eagle's Nest*, § 91; and *Art of England*, § 53. For sepia sketches by Ruskin of the leafage here, see Nos. 290 and 291 in the Rudimentary Series.]

[8] [Frame 63 is now empty.]

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64–72.[1] *Outlines from Apuleius' Story of Psyche.* (Edward Burne-Jones.)

73. *Head of Miser, enlarged from Holbein's woodcut*[2] . . M.

74. *The Madonna with Crown of Stars.* Line engraving.[3] (Dürer.)

75. *Saints, Nuremberg in the Distance.* Line engraving.[4] (Dürer.)

CASE IV. (Nos. 76–100).—ILLUSTRATIONS OF ITALIAN GOTHIC, WITH ITS RESULTANT ART

76. *Tomb of Can Grande della Scala, at Verona.* Sketch on the spot. Pencil, washed with grey[5] . . . . M.

77. *Tomb of Can Grande—the Sarcophagus with Recumbent Portrait-Statue.* Sketch on the spot. Pencil, washed with grey[6] . . . . . M.

[1] [For another outline belonging to this series, see No. 223. In ed. 1 these outlines were not included. The Cabinet was thus arranged:—

"31. (Now 122.)
31 B. (Now 120.)
31 C. (Now 121.)
31 D. (Now 123.)
31 E. (Now 124.)
31 F. (Now 125.)
31 G. *The Worship of Pride.* From series illustrating Apocalypse. (Dürer.)
32. *Shield with Bearing of Skull.* Line engraving. (Dürer.) (Now No. 36 in the Rudimentary Series.)
32 B. (Now 73.) *Head of Rich Man, taught by Demon.* Enlarged from Holbein's "Dance of Death" . . . . . M.
32 C. *Two Wood Engravings from the Dance of Death.* (Holbein.)
33. (Now 74.)
33 B. (Now 75.)"]

[2] [In brush (10⅞×12½). Ruskin describes the head in *Ariadne Florentina*, § 176, where Holbein's woodcut is reproduced. A woodcut made by Burgess from a portion of Ruskin's enlargement is given in *Fors Clavigera*, Letter 6.]

[3] [The plate of 1516.]

[4] [Plates dated 1514, 1519, and 1523 respectively.]

[5] [For note on 76 and 77, see below, p. 123; and for other studies of this tomb by Ruskin, see Reference Series, No. 57 (above, p. 30). This sketch is 18½×12.]

[6] [16×10½. This was No. 23 in the "Verona" Catalogue (Vol. XIX. p. 454).]

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78. *Part of the Cornice of the Sarcophagus of Can Grande*[1] . M.

79. *Dog from the Tomb of Can Grande*, real size: beneath, *A Lombardic Lion and Serpent, built into a wall in Venice*[2] . . . . . M.

80. *South Entrance of Duomo, Verona*[3] . . . . . P.

81. *Gryphon bearing South Shaft of West Entrance of Duomo, Verona*[4] . . . . . M.

82. *Gryphon bearing North Shaft of Same Entrance*[5] . . M.

83. *Part of the Façade of the Destroyed Church of San Michele at Lucca, as it appeared in 1845*[6] . . . . . M.

84. *Part of the Same Façade.* Sketched in colour, 1845[7] . M.

85. *Lateral View of the Same Façade, 1845*[8] . . . . M.

[86. *Two Studies of a Palace at Pisa*[9] . . . . . M.]

87. *Window of the Broletto of Como.* Rapid sketch in colour, showing method of inlaying marbles[10] . . . . M.

[1] [This drawing was afterwards removed. The frame now contains "The Ox-Symbol of St. Luke's Gospel," a study of sculpture at Verona, by A. Burgees; this was No. 136 in ed. 1. See p. 91 *n.*]

[2] [The upper study is in pencil ($9\frac{1}{2} \times 6\frac{1}{2}$). The study below it is in water-colour (9×6). The two examples were No. 7 in the "Verona" Catalogue (Vol. XIX. p. 450).]

[3] [Below the photograph is a water-colour and pencil sketch ($4 \times 3\frac{1}{4}$) by Ruskin of the base of one of the upper pillars. See No. 2 in the "Verona" Catalogue (Vol. XIX. p. 449).]

[4] [Signed "J. R., Verona; May 11": water-colour ($8\frac{1}{4} \times 13\frac{3}{4}$). See note below, p. 123. Reproduced as Plate C in Vol. XX. p. 362.]

[5] [This water-colour drawing ($17\frac{1}{2} \times 11\frac{1}{2}$) was No. 4 in the "Verona" Catalogue: see Vol. XIX. p. 449. For the subject, see Vol. XX. p. 362.]

[6] [Pencil and wash ($13 \times 9\frac{1}{2}$). See note below, p. 123. The drawing was engraved by Armytage for *Stones of Venice*, vol. i. (Plate XXI., Vol. IX. p. 432).]

[7] [Reproduced as Plate 1 in Vol. III. (see there p. 206 *n.*); water-colour ($16 \times 8\frac{1}{2}$).]

[8] [Reproduced as Plate 1 in Vol. IV. p. xxviii.; water-colour (18×9).]

[9] [In the printed catalogue:—

"*The Broletto of Como* . . . . . P."

For Ruskin's description of the drawings which he afterwards substituted, see *Catalogue of the Educational Series, 1878*, No. 28 (below, p. 149, where one of them is reproduced). The studies, made in 1872, are in water-colour ($6\frac{1}{2} \times 8$ and 8×10).]

[10] [16×12.]

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88. *Window at Siena*, showing the rude and unsymmetrical placing of massy stones, continued in the thirteenth century from Roman work[1] . . . . . M.

89. *Spandril at Siena*, showing the care taken in finished Italian brickwork to obtain grace of arrangement. Below, *Study of Pisan Gothic*[2] . . . . . M.

90. *Façade of the Arena Chapel at Padua, as it appeared before Restoration*[3] . . . . . P.

91. *Gate of the School of St. John, Venice* . . . . P.

92. *Gate of the Church of St. Job, Venice*[4] . . . . P.

93. *Pilaster of Unfinished Façade of the Church of St. Anastasia, Verona*[5] . . . . . M.

94. *Part of the Base of a Pilaster in the Church of our Lady of Miracles, Venice*[6] . . . . . M.

95. *Statue of Colleone.*[7] (Andrea Verrocchio.) Venice . . P.

96. *Upper Story of Senate House, Verona.*[8] (Fra Giocondo) . P.

97. *Annunciation* (Filippo Lippi), *at Florence*[9] . . . . P.

98. *Nativity, Madonna* (Filippo Lippi), *at Florence*[10] . . P.

[1] [Water-colour ($6\frac{1}{2} \times 6\frac{1}{2}$).]

[2] [Three studies in water-colour (two of them are $5\frac{1}{2} \times 4\frac{3}{4}$, and the other $6\frac{1}{2} \times 5\frac{1}{2}$).]

[3] [Frames 90–92 are now empty. For note on the subjects, see below, p. 124.]

[4] [Ruskin notices this door in some additional matter now added to *St. Mark's Rest* (see Vol. XXIV., Appendix).]

[5] [Water-colour (16×10). This shows the upper portion, of which No. 68 in the Reference Series (p. 32) shows the lower.]

[6] [Water-colour ($13\frac{3}{4} \times 9\frac{1}{2}$). There is a cast of this subject in the Drawing School. In the *Catalogue of Examples* this drawing was thus described:—

"48. *Study of sculpture of the perfect school of Venice; from the base of a pilaster in the interior of the Church of the Madonna de' Miracoli.*

"Exercise in transparent wash of simple tints, with body-colour for the lights."]

[7] [For references to this statue, see below, p. 205; Vol. X. p. 8; Vol. XI. pp. 19, 384; and Vol. XX. p. 311.]

[8] [For another photograph of this subject, see Rudimentary Series, No. 102 (below, p. 199).]

[9] [See note below, p. 124.]

[10] [See note below, p. 124.]

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99. *Adoration of Magi.* (Bernardino of Luino)[1] . . . P.

100. *Head of the Angel Gabriel.* Study from the "Annunciation," No. 97[2] . . . . . M.

CASE V. (Nos. 101–125).—ELEMENTARY ILLUSTRATIONS OF LANDSCAPE

101. *Etching from Turner's Drawing of the Banks of the Loire* (in the Oxford Gallery)[3] . . . . . M.

102. *Ruined Abbey.* Early unfinished drawing by Turner.[4]

103. *Isola Bella, Lago Maggiore.* Old coloured print[5] . . E.

104. *Isola Bella, from Stresa.* Old coloured print[5] . . . E.

105. *Early Morning.* Old print after Turner, touched, I believe, by himself[6] . . . . . E.

106. *Sunset.* Old print after Turner[6] . . . . . E.

107. *Evening Closing In.* Old print after Turner[7] . . . E.

108. *Moonlight.* Old print after Turner[7] . . . . . E.

109. *Mr. John Coker's Country Seat, at Burcester-King's-end.* Old Print[8] . . . . . E.

110. *The Great St. Bernard.* Facsimile of Turner's vignette for Rogers's *Italy*[9] . . . . . M.

[1] [See note below, p. 125.]
[2] [In pencil and wash ($6\frac{1}{2} \times 5\frac{1}{2}$). See note below, p. 126; and compare the "Instructions," § 28 (below, p. 262).]
[3] [This example is an impression of the etched plate. Published in *Modern Painters*, Plate 73 (Vol. VII. p. 218). See notes below, p. 127.]
[4] [Haddington. The drawing was exhibited in 1878 in Ruskin's collection of Turners (No. 5): see Vol. XIII. p. 415. See note below, p. 128.]
[5] [For note on 103 and 104, see below, p. 129.]
[6] [For note on Nos. 105 and 106, see p. 130. The prints are by Gilpin, not Turner.]
[7] [Frames 107 and 108 are now empty.]
[8] [See note below, p. 130.]
[9] [Water-colour ($8\frac{1}{4} \times 10$). See Rudimentary Series, No. 150 (below, p. 214). For note on this example, see below, p. 132.]

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111. *Kirkstall Abbey.* Pencil sketch. (Prout.)

112. [*Crypt of*] *Kirkstall Abbey.* (Turner's *Liber Studiorum*) . E.

113. *Kirkstall Abbey.* Mezzotint after Turner[1] . . . . E.

114. *Fribourg, Switzerland.* Pen sketch, with old print beneath[2] M.

115. *Lucerne, Switzerland.* Old print . . . . . E.

116. *The Old Bridge at Lucerne*[3] . . . . . M.

117. *Two Views of Lucerne from Above*[4] . . . . . M.

118. *The Baron's House at Zug.* Old print[5] . . . . E.

119. [*The Jungfrau, Wengern Alp and Lauterbrunnen.* Pen and ink, by Ruskin.[6]]

120. *Sketch of Costume, in Pen, washed with Sepia.* Photograph from Holbein's drawing at Basle . . . . . P.

[1] [With pencillings, probably Turner's instructions to the engraver. For notes on Nos. 111–113, see below, pp. 132, 133.]

[2] [5½ × 9. Reproduced as Plate F in Vol. V.; p. xxxiv. For a note on the drawing, see below, p. 133.]

[3] [Reproduced as Plate A in Vol. VI.; p. 394. Water-colour (7½ × 11¼).]

[4] [The upper view is a pencil study (6¼ × 10); it was reproduced in E. T. Cook's *Studies in Ruskin*, and is Plate I. in Vol. XVII. of this edition. The lower view is in water-colour (6¼ × 10).]

[5] [See note below, p. 133.]

[6] [No. 119 was left blank in Ruskin's Catalogue, ed. 2. The drawing now in the frame is a very early one (6½ × 9)—probably of 1835. Ed. 1 (instead of 119–125) reads:—

"67. *Bridge at the Pfaffensprung, St. Gothard.* Old print . . . E.
68. *Bridge at the Pfaffensprung.* (Turner, *Liber Studiorum*) . . E.
69. *The Devil's Bridge, St. Gothard.* Old print . . . . E.
70. *The Devil's Bridge, St. Gothard.* (Turner, *Liber Studiorum*) . E.
71. *The Old Bridge of Lucerne.* Sketch in 1862 . . . . M.
72. *Lucerne from Hill above Reuss.* 1866 . . . . . M.
73. *Ponte della Pietra, Verona, with Detached Studies* . . . M.
74. *Ponte della Pietra and Ponte del Castello, Verona* . . . M.
75. *Farm, near Oxford.* Sketch in first stage of colour. (A. Goodwin)."

Of these, 68 and 69 are not now in the collection. No. 68 is now No. 244: see below, p. 96 *n.* No. 70 is No. 165 in the "Supplementary Cabinet" (below, p. 305); 71 is No. 116; 72, No. 117; 73 is not in the collection; 74 is No. 295; 75 is not in the collection.]

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121. *The Cannon. View to the North from the Ramparts of Nuremberg (the sea introduced conventionally).* (Dürer.) Engraving on copper, of peculiar execution with blunt line.[1]

122. *Basle, with Outline of the Mountains of the Black Forest, sketched in 1858.* The view is now entirely destroyed, by the suburban villas of ironmasters, but the distant town looked then as it did when Holbein lived in it[2] . M.

123. *Justice. Death, Cupid, and Fortune.* Line engraving.[3] (Dürer.)

124. *Two of the Subjects of the Lesser Passion.* Line engraving, perfect in execution.[4] (Dürer.)

125. *The Worship of Pleasure.* From series illustrating Apocalypse. Wood engraving.[5] (Dürer.)

Case VI. (Nos. 126–150).—Advanced Illustrations of Landscape

126. *Durham.* Pencil sketch on the spot, early style. (Turner.)

127. *Park Scene.* Pencil sketch on the spot, perfect style.[6] (Turner.)

128. *Park Scene.* Pencil sketch, with colour begun, perfect style.[6] (Turner.)

129. *Kirkham Bridge.*[7] (Prout.)

[1] [For a reproduction of this Plate, see Vol. XIX. Plate V.; and for remarks on its technique, *ibid.*, pp. 69, 113.]

[2] [A sketch in pencil (6¾ × 17). Compare "Sir Joshua and Holbein," §§ 14, 15, Vol. XIX. p. 12.]

[3] [Frame 123 is now empty.]

[4] [Christ carrying the Cross, and Christ on the Cross. Compare the "Abbeville" Catalogue, No. 22 (Vol. XIX. p. 273).]

[5] [See note below, p. 134.]

[6] [For a reference to No. 127, see below, p. 289 *n.*; and for a note on Nos. 127 and 128, see *Lectures on Landscape*, § 20.]

[7] [Pencil drawing. In ed. 1:—

"79. *Pencil sketch, in finest late manner.* St. Martin's, and Sallenche . . . . . (Turner.)"]

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130. *Sallanches*, from drawing by Turner at Farnley . . . P.

131. *Old Houses in Chester*.[1] Pencil sketch on the spot. (Turner.)

132. *Old Houses in Chester*. Pencil sketch on the spot. (Turner.)

133. *Kirkham Priory*. (Prout.)

134. *Whitby*. (Prout.)

135. *Whitby Arches*.[2] (Prout.)

136. *Early Architectural Drawing*.[3] (Turner.)

137. *Isis*. Sepia sketch, photographed.[4] (Turner) . . . P.

138. *Windmill*.[5] (*Liber Studiorum*) . . . . . E.

139. *Holy Island*. (*Liber Studiorum*) . . . . . E.

140. *Ben Arthur, Scotland*. (*Liber Studiorum*) . . . . E.

141. *Coast of Yorkshire*. Turner's pencil sketch on the spot.

142. *Coast of Yorkshire*. The subject completed in the *Liber* . E.

143. *Solway Moss*. Turner's pencil sketch on the spot.

144. *Solway Moss*. The subject completed in the *Liber* . . E.

[1] [Nos. 131 and 132 were included in Ruskin's Exhibition in 1878: see Vol. XIII. p. 463.]

[2] [Nos. 133–135 are pencil drawings. In place of them ed. 1 had:—

"83. *Edinburgh, from St. Anthony's Chapel* . . . . (Turner.)
84. *Edinburgh, with the North Bridge and Castle*. . . (Turner.)
85. *Edinburgh Castle* . . . . . (Turner.)"

The Turner drawings were removed by Ruskin; they were exhibited among his collection in 1878: see Vol. XIII. p. 465.]

[3] [This drawing was afterwards removed. The frame now contains a print (1st state) of "Raglan" (*Liber Studiorum*).]

[4] [For a reference to this example, see *Lectures on Art*, § 170 (Vol. XX. p. 163). The Ruskin Art Collection contains a large number of the *Liber Studiorum* plates, in one state or another (and sometimes in more than one); but as the plates were dispersed by Ruskin in various places, a list of them is given in the Index: see below, p. 329.]

[5] [The *Catalogue of Examples* (31 c) adds: "*and Lock* on an English canal."]

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145. *Dunblane Abbey.* Turner's pencil sketch on the spot.[1]

146. *Dunblane Abbey.* The subject completed in the *Liber* . E.

147. *Blair Athol.* (*Liber Studiorum*)[2]. . . . . E.

148. *Watermill.* (*Liber Studiorum*) . . . . . E.

149. *Æsacus and Hesperie.* (*Liber Studiorum*) . . . . E.

150. *Cephalus and Procris.* (*Liber Studiorum*) . . . . E.

CASE VII. (Nos. 151–175).—ELEMENTARY ZOOLOGY.
LIONS.—BIRDS.—SERPENTS]

151. *Pulpit at Siena with Supporting Animals*[3] . . . . P.

152. *Foot of the Same, seen from the Opposite Side* . . . P.

153. *Lioness and Cubs.* From the same. Sketch on the spot[4]. M.

154. *Studies of the Cubs, Separately*[5] . . . . . M.

155. { *Lion and Lioness.* Engraved by J. F. Lewis
{ *Lion's Profile.* From life[6] . . . . . M.

156. *Lion's Profile.* Egyptian sculpture[7] . . . . . M.

157. *Lion's Profile.* Greek sculpture[8]. . . . . M.

[1] [For a note on this example, see *Lectures on Landscape*, § 20 (Vol. XXII. p. 26).]
[2] [See note below, p. 135.]
[3] [The pulpit in the Duomo of Siena by Niccolo Pisano. For a reference to this example and to No. 153, see *Aratra Pentelici*, § 53, and "The School of Florence," §§ 22, 23 (Vol. XX. p. 362). See also *Val d'Arno*, § 17. For other examples from this pulpit, see Reference Series, No. 72 and No. 133.]
[4] [Water-colour ($6\frac{1}{2} \times 8\frac{1}{2}$). Reproduced as Plate D in *Aratra Pentelici* (Vol. XX. p. 363).]
[5] [Pencil and colour on grey paper, each $5\frac{3}{4} \times 6\frac{1}{2}$.]
[6] [In water-colour ($6\frac{1}{2} \times 6\frac{3}{4}$).]
[7] [No. 156, water-colour ($5\frac{1}{4} \times 4$); No. 157, outline (10×10).]
[8] [Brush outline (10×10).]

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158. *Lions and Gryphons, as Solar Powers.* Greek and Egyptian[1] E.

159. *St. Jerome and his Lion.* (Dürer) . . . . . E.

160. *St. Mark's Lion.* Twelfth century (wings modern).[2] Venice P.

161. *Red Parrot.* Study after Carpaccio: real size[3] . . . M.

162. *Dutch Parrots and Cockatoo* . . . . . E.

163. *Eagle.* (Giovanni Pisano.) Sketch at Pisa[4] . . . M.

164. *Dutch Eagles, Academically Treated.*[5] Example of base work E.

165. *Eagle's Head (common Golden).* From life[6] . . . M.

166. *Kite's Head.* From life[7] . . . . . M.

167. *Falcon.* Enlarged from fourteenth century illumination in Bodleian Library[8] . . . . . M.

168. *Dead Game.*[9] (W. Hunt.)

169. *Crane* (?). Nuremberg woodcut[10] . . . . . E.

[1] [Three coloured plates. Compare "Eagle of Elis," Vol. XX. p. 399.]

[2] [See, on this subject, *Val d'Arno*, § 17, and *St. Mark's Rest*, § 22.]

[3] [Water-colour ($10\frac{1}{4} \times 7\frac{1}{4}$). See note below, p. 135. The example is reproduced in Vol. XXIV.]

[4] [In wash and body-colour ($6\frac{3}{4} \times 9\frac{1}{4}$). See note below, p. 135; and for other references to this example, see *Aratra Pentelici*, § 53 (Vol. XX. p. 234), and *Eagle's Nest*, § 157 (Vol. XXII. p. 230).]

[5] ["F. de Wit excudit. Amsterdam."]

[6] [Two water-colour drawings ($3\frac{1}{2} \times 6$ and $5\frac{1}{4} \times 7\frac{3}{4}$). See note below, p. 136. The upper drawing is given on Plate XLI. here (p. 179); the lower is given in *The Eagle's Nest*.]

[7] [Study in water-colour ($6\frac{1}{4} \times 6\frac{3}{4}$). See note below, p. 136.]

[8] [In water-colour (7×8). See note below, p. 136.]

[9] [In ed. 1:—

"168. *Dutch Swans, Academically Treated.* Example of base work . E."

Ruskin showed the Dutch example in *Lectures on Landscape*, § 55 (Vol. XXII. p. 45).]

[10] [This engraving was subsequently removed. The query in the Catalogue is Ruskin's own. The frame now contains three water-colour studies ($3\frac{1}{2} \times 5\frac{1}{2}$, 3×5, and $4\frac{1}{2} \times 6\frac{1}{2}$) of a Black Adder by Ruskin, thus inscribed:—

"Caught at Brantwood, 28 April 1878. Black entirely underneath, with sliding rings like a knight's armour. 18 inches long."]

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170. "*Woolly Bird*" (*unknown to modern science*),[1] *and Sea Eagle.* Nuremberg woodcut . . . . . E.

171. *Viper.* Study after Carpaccio: real size[2] . . . . M.

172. *Skull of Rattlesnake*[3] . . . . . A.

173. *Profile and Full Face of Rattlesnake.* From life . . . M.

174. *Profile and Full Face of Cobra.* From life[4]. . . . . M.

175. *Cerastes.* From life; seen from above, and full front[5] . M.

CASE VIII. (Nos. 176–200).—ELEMENTARY ZOOLOGY (*continued*)

176. *The Dragon of Triptolemus.* (Lenormant, III. 46)[6] . . E.

177. *The Python.* Latona, Apollo, and Artemis[7] . . . . E.

178. *Scylla.* (Lenormant, III. 36) . . . . . E.

179. *Skull of Tortoise.*[8] Finished drawing . . . . . A.

[1] [It is thus described: "De Gallinis Lanigeris vel Lanatis icon hæc desunta est ex charta quadam cosmographica."]

[2] [This study from Carpaccio's "St. George and the Dragon" was removed by Ruskin; it is referred to in *Lectures on Landscape*, § 86 (Vol. XXII. p. 62), *Ariadne Florentina*, § 112, and *St. Mark's Rest*, § 168. The frame now contains Carpaccio's Lizard (water-colour, $4\frac{1}{2} \times 7$); for the description of which, see *Catalogue of the Educational Series, 1878*, No. 189 (below, p. 152).]

[3] [Nos. 172 and 173 were afterwards removed by Ruskin to illustrate his lecture on Snakes; the studies are now reproduced in *Deucalion*. He refers to the former study in *Eagle's Nest*, § 109. The frames are now occupied by water-colour studies (each $6\frac{1}{2} \times 9\frac{1}{2}$) of the anaconda by Ruskin, made by him at the Zoological Gardens.]

[4] [Studies in water-colour ($8 \times 4\frac{1}{4}$).]

[5] [Studies in water-colour ($4 \times 5\frac{1}{2}$ and 7×5). They are now both reproduced in *Deucalion*.]

[6] [Coloured plate. Below it is a pencil drawing by Ruskin of another head of Triptolemus: for references to it, see his notes on Nos. 6 and 7, and Nos. 41 and 100 (below, pp. 108, 119, 126).]

[7] [Coloured plate from Lenormant and De Witte, vol. ii. Plate 1.]

[8] [Frame 179 is now empty.]

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180. *Jason.* (*Liber Studiorum*): a bad proof, placed only till I can get a better[1]

181. *Study of Fish.*[2] (Turner.)

182. *Sketch of Mackerel.*[3] (Turner.)

183. *Sketch of Pheasant.*[4] (Turner.)

184. *Studies of Cattle* . . . . . P.

185. *Cattle.* From life.[5] (Turner.)

186. *Studies of Sheep* . . . . . P.

187.
188. } *Woodcuts.*[6] (Bewick.)

189. *Insects.* Zoological drawing in even tints, exemplary for smooth laying . . . . . E.

[1] [For a note on this example, see *Catalogue of the Rudimentary Series, 1878*, No. 173 (below, p. 224).]

[2] [Water-colour study of the John Dory. For a reference to it, see *Aratra Pentelici*, § 131 (Vol. XX. p. 288).]

[3] [Three water-colour sketches.]

[4] [Nos. 183 and 185 are in water-colour.]

[5] [See note below, p. 136.]

[6] [See note below, p. 136. From Bewick's *Æsop*. One of the frogs in 187 is enlarged in *Ariadne Florentina* (§ 154). The pig (one of the subjects in 188) is reproduced in *Ariadne Florentina* (see § 154), and described in the lecture on "The School of Florence" (*Aratra Pentelici*, § 211; Vol. XX. p. 356). For a reference to the peacock, see *Lectures on Art*, § 171 (Vol. XX. p. 163), and compare Vol. XIX. p. 155. In place of Nos. 186–190, ed. 1 had :—

"136. *Symbol of St. Luke.* Sculpture at Verona . . . . A.

137. (Now 186.)

138. *Sheep at a Stream.* Scene in Valley of Cluse. (Turner.)

139. *Studies of Pigs* . . . . . P.

140. *Pigs in Sunshine.* Scene on the Tavey, Devonshire. (Turner.)"

Of these, No. 136 is now placed in Frame No. 78 (see p. 82 *n.*). No. 138 was afterwards removed by Ruskin (it was probably "L'Aiguillette," Plate XVII. in Vol. XXII.). No. 139 is not now in the collection. No. 140 is now No. 168 in the Reference Series (above, p. 43).]

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190. *Crabs.* Another example[1] . . . . . E.

191. *Exercise on Spiral Forms*[2] . . . . . M.

192. *Yellow Snail Shell, and Grapes.*[3] (W. Hunt.)

193. *Exercise on Outline of Common Snail-shell*[4] . . . M.

194. *Exercise on Colour of Common Snail-shell* . . . . M.

195. *Spiral Pattern at Extremity of Cone-shell*[5] . . . . M.

196. *Paper Nautilus*[6] . . . . . M.

197. *Haliotis.* Study in pencil, enlarged[7] . . . . . M.

198. *Study of Prawn's Rostrum.* (Enlarged)[8] . . . . . M.

199. *Study of Velvet Crab.*[9] . . . . . M.

200. *Crab.*[10] (Giulio Romano.)

[1] [The prints are from *Le Règne Animal, par Georges Cuvier, édition accompagnée de planches gravées* (many of the plates being finely coloured).]

[2] [Line study of a snail shell.]

[3] [Part of a water-colour drawing. Ruskin cut it in two, placing the other half in the "Working Series" (Cabinet I., No. 40): see below, p. 302.]

[4] [Pencil (11 × 15½); 194, water-colour (7 × 6½). Compare the exercise given in *Fors Clavigera*, Letter 62, and the example reproduced in *Lectures on Landscape*, § 18 (Vol. XXII. p. 24), where Ruskin says that these examples are to make the student "feel the exact nature of a pure outline, the difficulty of it, and the value."]

[5] [This study was afterwards removed. The frame now contains a light and shade study (in pencil, 10½ × 17) of a shell by Ruskin.]

[6] [The upper study in Plate XXXI. here. Water-colour (8½ × 10½); reproduced in the *Artist*, July 1897. For a note upon it, see *Catalogue of Examples*, 47 c (above, p. 69), and compare the reference to it in the note on No. 14 in the same Catalogue (above, p. 60).]

[7] [11 × 15½.]

[8] [Pencil (15½ × 7). See note below, p. 136.]

[9] [The lower study in Plate XXXI. here; reproduced in the *Artist*, July 1897. A finished water-colour drawing (9½ × 12).]

[10] [A drawing. Ed. 1 had:—

"150. *Lobster and Crab* (W. Hunt)."]

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Paper Nautilus and Velvet Crab

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CASE IX. (Nos. 201–225).—ILLUSTRATIONS OF THE CONNECTION BETWEEN DECORATIVE AND REALISTIC DESIGN

201. *Study of Enamelled Cup.* (Japanese)[1] . . . . . M.

202. *Study of Colour in Chinese Enamel*[2] . . . . . M.

203. *Outline in Pencil of Thirteenth Century Ornament*[3] . . M.

204. *Letter of Twelfth Century.* Study from MS.[4]

205. *Letter of Twelfth Century.* Study from MS.

206. *Letters of Thirteenth Century.* Study from MS.

207. *Finest Style of Thirteenth Century in Illumination.* (J. J. Laing.)

208. *Finest Style of Fourteenth Century in Illumination.*[5] (J. J. Laing.)

209. *Part of St. Mark's, Venice.* Sketch after rain[6] . . M.

210. *Part of Casa Priuli, Venice*[7] . . . . . M.

211. *The Red Lily of Florence.* Study from Giotto's tower[8] . M.

[1] [Two studies, one in outline, the other in water-colour (9½×8 each).]

[2] [In water-colour (2½×2¼). For note, see below, p. 137.]

[3] [For a note on the use of this example, see the "Instructions," § 19 (below, p. 253). It is 9½×7. See also *Aratra Pentelici*, § 227, where the example was shown (Vol. XX. p. 361).]

[4] [Nos. 204–206 are by one of Ruskin's assistants. For notes upon them, see below, p. 137.]

[5] [For a note on Nos. 207 and 208, see the "Instructions," § 15 (below, p. 246).]

[6] [Water-colour (17×11½). One of the Jean d'Acre pillars (see Vol. IX. p. 105 *n.*) is seen in front. The drawing is dated "27th May 1846"; Ruskin refers to it in his letter to Count Zorzi on restorations at Venice (see Vol. XXIV.). Compare No. 174 in the "Supplementary Cabinet" (below, p. 306), and the drawing reproduced in Vol. XIV. p. 426 (Plate XXI.).]

[7] [Water-colour and pencil (16½×10½). For the Casa Priuli, see Vol. XI. p. 309.]

[8] [This example was afterwards removed and the frame is now empty. For a reference to the example, see the note on No. 12 (below, p. 112), and *Eagle's Nest*, § 110.]

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212. *Dead Snipe*[1] . . . . . M.

213. *Peach and Grapes.*[2] (W. Hunt.)

214. *Perspective Studies*[3] . . . . . M.

215. *Perspective Studies* . . . . . M.

216. *Perspective Study.* Birds in procession on Greek vase[4] . A.

217. *Greek Vase Ornamentation*[5] . . . . . P.

218. *Sculpture on the Angle of Ducal Palace, Venice*[6] . . M.

219. *Foliage of Angle Capital of Ducal Palace, Venice*[7] . . M.

220. *Oak Spray, in Fresco, at Padua.*[8] (Mantegna) . . A.

221. *Foreground Weeds, after Mantegna.*[9] (W. Ward.)

222. *Foreground Leaves, after Italian Woodcut* . . . . A.

[1] [The frame is empty. A study of snipe by Ruskin is now No. 182 in the Rudimentary Series.]

[2] [See note below, p. 138. Perhaps this was the example shown in *Aratra Pentelici*, § 8 (Vol. XX. p. 205).]

[3] [Water-colour. 214 shows three cups ($6\frac{1}{4} \times 7\frac{3}{4}$, and the third cup $5\frac{1}{2} \times 6\frac{1}{4}$); 215, a table and a marble slab ($5\frac{3}{4} \times 7\frac{1}{2}$, and 6×6).]

[4] [Below is a photograph of the vase; above, a pencil study of the birds depicted on it.]

[5] [A photograph of five white Athenian vases.]

[6] [From the capital of which a photograph is No. 131 in the Reference Series (above, p. 39). The size of the drawing is $4\frac{1}{2} \times 5\frac{1}{4}$. It is engraved in Vol. VII. p. 474 (Fig. 16). In the *Catalogue of Examples*:—

"25. *Sculpture from the South-west Angle of the Ducal Palace, Venice.* (R.)

"Sketch with pencil, and shade with flat wet touches of cobalt with light red."]

[7] [Study in water-colour ($7\frac{1}{2} \times 6\frac{1}{4}$). In the *Catalogue of Examples* (above, p. 64):—

"25 B. *Outline of the Same Sculpture.* (R.)

"To show how fine work depends, first, on minute undulation and variety in its outlines; secondly, on the same qualities carried out in the surfaces. Measure, and draw with the brush."]

[8] [This and the next study are from the fresco, of which a photograph is No. 35 in the Standard Series (see above, p. 24). No. 220 is described by Ruskin in the *Catalogue of the Rudimentary Series, 1878*, No. 286 (see below, p. 293); and a sketch from this example by him is No. 298 in the same series (p. 234).]

[9] [Water-colour. See note below, p. 140. Ruskin had this example engraved by Mr. Allen, but the plate was not finished.]

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223. *Psyche received in Heaven.*[1] (E. Burne-Jones.)

224. *Study for Head of Danaë.*[2] (E. Burne-Jones.)

225. *Study from Tintoret.*[3] (E. Burne-Jones.)

CASE X. (NOS. 226–250).—ILLUSTRATIONS OF ETCHING, ENGRAVING, AND OUTLINE DRAWING

226. *The Parrot on Branch of Tree of Knowledge.* Enlarged from Holbein[4] . . . . . M.

227. *The Giver of False Comfort.* Enlarged from Holbein[5] . M.

228. *The Carpenter's Shop.* Drawing by Dürer at Basle[6] . . P.

229. *Old Soldier.* Principal head in 121, enlarged[6] . . . A.

230. *Cat's Head.* Enlarged from Dürer[7] . . . . . A.

231. *Part of Star Crown.* Enlarged from Dürer.[8]

232. *St. George, armed.* Free pen-sketch.[9] (Dürer) . . . E.

[1] [For others of this series, see Nos. 64–72. The drawings were done to illustrate a folio edition of William Morris's *Earthly Paradise*, and most of them were engraved on wood by Morris and others. But Burne-Jones was not satisfied with the result, and the proposed edition never got beyond a few specimen pages. No. 223 is reproduced in *Lectures on Landscape*, § 92 (Vol. XXII. p. 64). See note below, p. 140.]

[2] [Water-colour. For Ruskin's note upon it, see below, p. 140 *n.*; and for a mention of it, see *Art of England*, § 54.]

[3] [Water-colour done for Ruskin in 1862: see *Memorials of Edward Burne-Jones*, vol. i. p. 247. More fully described in the *Catalogue of Examples* (Educational Series, 50) as "Study of part of Tintoret's picture of the Presentation in the Temple in the Scuola di San Rocco." For note on it, see below, p. 140; and for Ruskin's own studies from the same picture, see Standard Series, No. 26, and Reference Series, Nos. 96 and 97 (above, pp. 23, 35).]

[4] [Frame 226 is now empty.]

[5] [Brush outline (10 × 8).]

[6] [Frames 228 and 229 are now blank. Ruskin referred to No. 229 in *Ariadne Florentina*, § 11.]

[7] [For a reference to this cat, from the plate of Adam and Eve (Standard Series, No. 10), see below, p. 188.]

[8] [Enlargement from No. 74. This example was the work of Mr. G. Allen; for a note upon it, see above, *Catalogue of Examples*, 37 B, p. 67.]

[9] [Frame 232 is now blank.]

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233. *Head, with Crown of Oak-leaves.*[1] (Leonardo) . . . P.

234. *Ornamental Design at Basle.* (Holbein) . . . . P.

235. *Ornamental Design at Basle.*[2] (Holbein) . . . . P.

236. *The Angels appearing to the Shepherds.* (Rembrandt.) Given as an example of every kind of badness.[3]

237. *Wing of Dürer's Greater Fortune, with Wing of Rembrandt's Angel, in No. 236.* (Enlarged.[4])

238. *Bean-blossom and Agrimony.* Light pen-drawing[5] . . M.

239. *Isis.* Etching by Turner (so also the rest in this cabinet).[6]

240. *The Heron's Pool.*[7]

241. *Holy Island.*

242. *Devotion.*

243. *Solway Moss.*

244. *Bridge at the Pfaffensprung, St. Gothard.*[8]

[1] [From a study in the collection of the Louvre. See note below, p. 141.]
[2] [Photographs of Holbein's sketches for the organ doors of Basle Minster.]
[3] [Frame 236 is empty. For note on the etching, see below, p. 141.]
[4] [The Dürer is from an engraving; below it is the enlargement by Ruskin. For a reference to this example, see *Lectures on Art*, § 113 (Vol. XX. p. 104).]
[5] [Three pen drawings on blue foolscap ($1\frac{1}{2} \times 3\frac{1}{4}$, 3×5, and $6\frac{1}{2} \times 2\frac{1}{2}$), but in the latter case a considerable extra portion is covered by the mount. See note below, p. 142, where an engraving of the example is given (Plate XXXVI.).]
[6] [This example was No. 35 in the *Catalogue of Examples*, which reads:—

"*Isis.* The etching (by Turner's own hand on the copper) for the *Liber* subject."

For a list of examples from the *Liber Studiorum*, see Index.]
[7] [Otherwise known as "The Stork and Aqueduct," which example, however, was afterwards removed; the frame now contains the etching of "Mill near the Chartreuse."]
[8] [This is the etching (given in Plate C, Vol. XX. p. 156) for the unpublished plate (intended for *Liber Studiorum*) usually known as "Swiss Bridge, Mont St. Gotthard" (sometimes called "Via Mala"). Ruskin copied a piece of the etching in *Modern Painters*, vol. iv., Fig. 1 (Vol. VI. p. 40). He here identifies the spot as the bridge below Wassen on the St. Gothard road, called "The Priest's Leap," from a story of a monk having leaped across the chasm with a maiden in his arms. For a reference to the etching, see below, p. 225.]

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Study of Young Leaves of Plane

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245. *Devil's Bridge, St. Gothard.*

246. *Windmill.*

247. *Watermill.*

248. *Ben Arthur, Scotland.*

249. *Æsacus and Hesperie.*[1]

250. *Cephalus and Procris.*

Case XI. (Nos. 251–275).—Foliage

251. *Aphrodite and the Spring.*[2] (Sandro Botticelli) . . . P.

252. *Sketch*[3] *of a few Leaves in the Background of No. 251* . M.

253. *Outlines of Leaves of Oak and Maple.* Touched with colour[4] . . . . . M.

254. *Study*[5] *of Young Leaves of Plane, in Light and Shade* . M.

255. *Finished Study of Agrimony Leaves*[6] . . . . . M.

256. *Study of Leaves of Wild Carrot.*[7] (Dürer) . . . P.

[1] [This is the etching. Turner's subsequent treatment of it may be seen in one of the examples on loan to Oxford from the National Gallery: No. 170 in Ruskin's Catalogue of them (Vol. XIII. p. 567). To this latter example the following note refers: "In a certain number of cases, Turner, as far as is known, made no preliminary study of the composition in pen and wash, and in some of these instances he adopted Lewis's suggestion, and tinted an impression of the etched outline as a foundation for the engraving; an etching of the "Windmill and Lock," treated in this way, was formerly in the Heugh Collection, that of "Æsacus and Hesperie" is in the Ruskin Drawing School at Oxford" (*Liber Studiorum*, with Introduction by C. F. Bell: Newnes, 1904, p. 9).]

[2] [There is a larger photograph of this picture in Reference Series, No. 110 (see above, p. 37).]

[3] [In brush (10½ × 15½). For a notice of this example, see *Lectures on Landscape*, § 11 (Vol. XXII. p. 18).]

[4] [For notes on these examples (each 3½ × 3½), see under 41 D in the *Catalogue of Examples* (above, p. 68); and *Catalogue of the Rudimentary Series, 1878*, No. 284 (below, p. 292).]

[5] [In water-colour (6 × 8). Plate XXXII. here; reproduced also in E. T. Cook's *Studies in Ruskin.*]

[6] [Plate XXXIII. here (see overleaf). Two studies, the first in water-colour (5 × 3), the second in sepia (5½ × 5). One of them was reproduced in E. T. Cook's *Studies in Ruskin.*]

[7] [Dated 1526. Really, leaves of the greater celandine; on the identification of the subject, see note below, p. 142.]

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257. *Study of Alchemilla.* From a Venetian Herbal of fifteenth century.[1]

258. *Study of Harebells, growing.*[2] (Mr. A. MacWhirter.)

259. *Mountain Campanula.* Norwegian. (Mr. A. MacWhirter.)

260. *Wood Anemones.* (Mr. A. MacWhirter.)

261. *Primroses.* (Mr. A. MacWhirter.)

262. *First Shoots of Wild Strawberry in Spring.* (Enlarged)[3] . M.

263. *First Shoots of Wild Rose in Spring*[4] . . . . . M.

264. *The Dryad's Crown.* Oak leaves in autumn[5] . . . E.

265. *Oak Spray in Winter.* Seen in profile[6] . . . . M.

266. *Oak Spray in Winter.* Seen in front[7] . . . . M.

267. *Growing Shoot of Phillyrea.* Seen in profile[8] . . . M.

268. *Growing Shoot of Box*[9] . . . . . M.

[1] [See note below, p. 142.]

[2] [Nos. 258–261 are water-colour studies by A. MacWhirter, R.A. Other foreground studies by him are in the Working Series, Cabinet I., Nos. 34–37; for a general reference to them, see *Lectures on Landscape*, § 31 *n.* (Vol. XXII. p. 33).]

[3] [Pen outline ($17 \times 11\frac{1}{4}$). For a reference to this example, see the note on No. 11 (below, p. 111).]

[4] [In lampblack ($8\frac{1}{2} \times 5$).]

[5] [Plate 53 in *Modern Painters*, vol. v. (in this edition, Vol. VII. p. 53). The actual spray of leaves from which Ruskin made his drawing for the plate is preserved in a box in the School. For Ruskin's note on this example, see *Catalogue of the Rudimentary Series, 1878*, No. 285; below, p. 292.]

[6] [Water-colour drawing ($13 \times 8\frac{1}{2}$) on blue paper (as also No. 266). Engraved by R. P. Cuff, Plate 59 ("The Dryad's Waywardness") in *Modern Painters*, Vol. VII. p. 94. For Ruskin's notes on this example, see *Catalogue of the Rudimentary Series, 1878*, No. 281 (below, p. 291); and for another study from the same spray, see Working Series, II., No. 31 (p. 304).]

[7] [Same medium ($10\frac{1}{2} \times 7\frac{1}{2}$). Engraved by J. C. Armytage, Plate 51 ("The Dryad's Toil") in *Modern Painters*, Vol. VII. p. 27.]

[8] [Water-colour ($7 \times 3\frac{1}{4}$). Engraved by Mr. G. Allen, Plate XIII. in *Aratra Pentelici* (Vol. XX. p. 325); an impression of the engraving is No. 292 in the Rudimentary Series.]

[9] [In pen and wash ($6\frac{1}{2} \times 4\frac{1}{2}$). See Plate LIX. (p. 263). For a note on this example, see below, p. 143; and the "Instructions," § 31 (below, p. 263).]

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J. Ruskin H. S. Uhrich sc

Study of Agrimony Leaves

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Pine Forest on Mont Cenis

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269. *Study from Raphael's Background to the Madonna of the Tribune*[1] . . . . . M.

270. *Florence, from Fiesole.* Line engraving from Turner[2] . E.

271. *Buckfastleigh, Devonshire.* Line engraving[3] . . . E.

272. *Aske Hall, Yorkshire.* Line engraving from Turner . . E.

273. *Rokeby, Yorkshire.* Line engraving from Turner . . E.

274. *Kirkby Lonsdale, Westmoreland.* Line engraving from Turner[4] . . . . . E.

275. *Pine Forest on Mont Cenis*[5] . . . . . M.

CASE XII. (Nos. 276–300).—ROCKS, WATER, AND CLOUDS

276. *Study, in Lampblack, of a Piece of Rolled Gneiss*[6] . . M.

277. *Study in Colour of Quartz Rock Weathered*[7] . . . M.

278. *The Falls of Terni.* (Turner) . . . . . E.

279. *Fall of the Reichenbach.* From drawing by Turner; at Farnley[8] . . . . . P.

280. *Upper Fall of the Reichenbach.* From drawing by Turner; at Farnley[8] . . . . . P.

[1] [In water-colour (14¼ × 9). Engraved by J. C. Armytage, Plate 11, *Modern Painters*, vol. iii. (Vol. V. p. 394). For note, see below, p. 144.]

[2] [From Hakewill's *Italy*. The drawing was in Ruskin's collection: see Vol. XIII. p. 424.]

[3] [Frames 271 and 272 are now empty.]

[4] [For notes on the drawing, see Vol. VI. pp. 26, 381, and Vol. XVIII. p. 98.]

[5] [Monochromé (18 × 12). Plate XXXIV. here; reproduced also in E. T. Cook's *Studies in Ruskin*. The drawing was included in Ruskin's Exhibition of 1878: see Vol. XIII. p. 510, 27 n.]

[6] [7 × 8.]

[7] [4¼ × 8½.]

[8] [Frames 279, 280, and 284 are now empty.]

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281. *Study of a Piece of Brick, to show Cleavage in Burnt Clay*[1] M.

282. *Mossdale Fall.* Cleavage of Yorkshire limestone.[2] (Turner) E.

283. *Upper Fall of Tees, with Chain Bridge.*[3] (Turner) . . E.

284. *The Old Road over St. Gothard.* Study of granite. (Turner; at Farnley) . . . . . P.

285. *Source of the Arveron.* Study of rolled granite.[4] (Turner; at Farnley) . . . . . P.

286. *The Two Mythens above Schwytz.* Old Swiss drawing.[5]

287. *Study in Neutral Tint.* From Turner's drawing of St. Gothard[6] . . . . . M.

288. *Mont Blanc from St. Martin's*[7] . . . . . M.

289. *Abbey in Yorkshire; Evening.*[8] (Turner) . . . . E.

290. *Pen-drawing, traced on Turner's Heysham*[9] . . . M.

291. *The Medway.* Touched proof. (Turner's writing below[10]). E.

[1] [Water-colour (6 × 6). For a reference to this example, see *Lectures on Landscape*, § 31 *n.* (Vol. XXII. p. 33).]

[2] [This engraving was afterwards removed. The frame now contains a water-colour study (12 × 9) of gold-bearing quartz by Ruskin, inscribed "Lesson at Oxford, 1874 or '75. Signed 1879, J. R."]

[3] [For references to this, see Vol. III. p. 486.]

[4] [Below the photograph Ruskin wrote, "Drawing of 1803, now at Farnley. The ice fractures, drawn in clear blue, are too pale in photograph." For notes on the drawing, see Vol. XII. p. 390, and Vol. XIII. p. 496.]

[5] [Ruskin refers to this drawing in *Lectures on Landscape*, § 17 *n.* (Vol. XXII. p. 23), and *Deucalion*, i. ch. i. § 3. See also the note on No. 103 (below, p. 129).]

[6] [Lampblack (9½ × 6½). This is the drawing for the frontispiece (engraved by J. Cousen) to *Modern Painters*, vol. iv. (Vol. VI.).]

[7] [Water-colour (10 × 13). For note, see below, p. 144. In ed. 1 :—

"7 L. *Daxio Grande, St. Gothard.* Sketch in water-colour on thin paper; one of those made by Turner, for his own pleasure, as he travelled."]

[8] [This engraving was afterwards removed. The frame now contains two water-colour studies—(7½ × 3¾ and 4½ × 8½)—of the Staubbach and of Clouds respectively; for Ruskin's note on them, see *Catalogue of the Rudimentary Series, 1878*, No. 122 (below, p. 279).]

[9] [16½ × 12. For Ruskin's work in thus copying Turner's drawings, see Vol. XVII. pp. lxii.–lxiii. The Heysham was in his collection: see Vol. XIII. p. 429.]

[10] [Instructions to the engraver: "I have been obliged to turn the timber into a buoy. Which make very Black and highly coloured."]

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Study of Cloud, from the Brezon, above Bonneville

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292. *Sketch of Clouds and Hills at Inverary.*[1] (Turner.)

293. *Cloud and Sunlight at Sea.* Rapid sketch in colour by Turner.

294. *Study of Storm-cloud.* Engraved by Turner himself, experimentally[2] . . . . . E.

295. *Ponte della Pietra and Ponte del Castello, Verona*[3] . . M.

296. [*Sketches at Assisi*[4] . . . . . M.]

297. *Autumnal Cloud filling the Valley of Geneva, the Jura rising out of it; seen from the Brezon above Bonneville*[5] . M.

298. *Afternoon in Spring, with South Wind, at Neuchâtel; and Morning in Spring, with North-east Wind, at Vevay*[6] . M.

299. *Evening in Autumn under the Castle of Hapsburg*[7] . . M.

300. *Evening; Cloud on Mont Righi, seen from Zug.* Sketch, by Turner, for his own pleasure.[8]

[1] [In pencil and wash.]

[2] [For a reference to this example, see *Eagle's Nest*, § 7. It was the unpublished plate of *Pæstum*; see now Rudimentary Series, Nos. 171 and 172 (below, pp. 222–223). The present frame now contains two studies by Ruskin of sky on Mont Pilatus; for his note on them, see *Catalogue of the Rudimentary Series, 1878*, No. 121 (below, p. 278, where they are reproduced). The first is a pen etching (5 × 7½); the second, a water-colour (5 × 7½). Both are dated 1861.]

[3] [Water-colours. Both are signed and dated "Verona, 1869" (each 6¼ × 10). Ruskin mentions the drawing of the Ponte della Pietra in a letter from Verona (see Vol. XIX. p. lv.). In Ruskin's Catalogue, ed. 2, No. 295 was:—

"*Moonlight off the Needles.* From sepia sketch by Turner . . P."

The present No. 295 was No. 74 in ed. 1. Ruskin showed the "Moonlight" in *Ariadne Florentina*, § 18.]

[4] [Reproduced in this edition in *Fors Clavigera*, Letter 45. The upper sketch is of the façade of the Upper Church at Assisi; the lower is inscribed "Assisi, 1874. Sacristan's cell and my study." The sketches are in pencil and body-colour (6½ × 9½ each). In Ruskin's Catalogue, No. 296 was:—

"*Evening at Annecy.* Pencil study on the spot . . . . M."]

[5] [Water-colour (4½ × 9) Plate XXXV. Reproduced in the *Artist*, July 1897.]

[6] [Both in water-colour (each 6¾ × 9¾). The latter drawing is reproduced as Plate A in Vol. V.]

[7] [Water-colour (6½ × 11). Reproduced in Vol. XVI., Plate IV., p. 190.]

[8] [Water-colour.]

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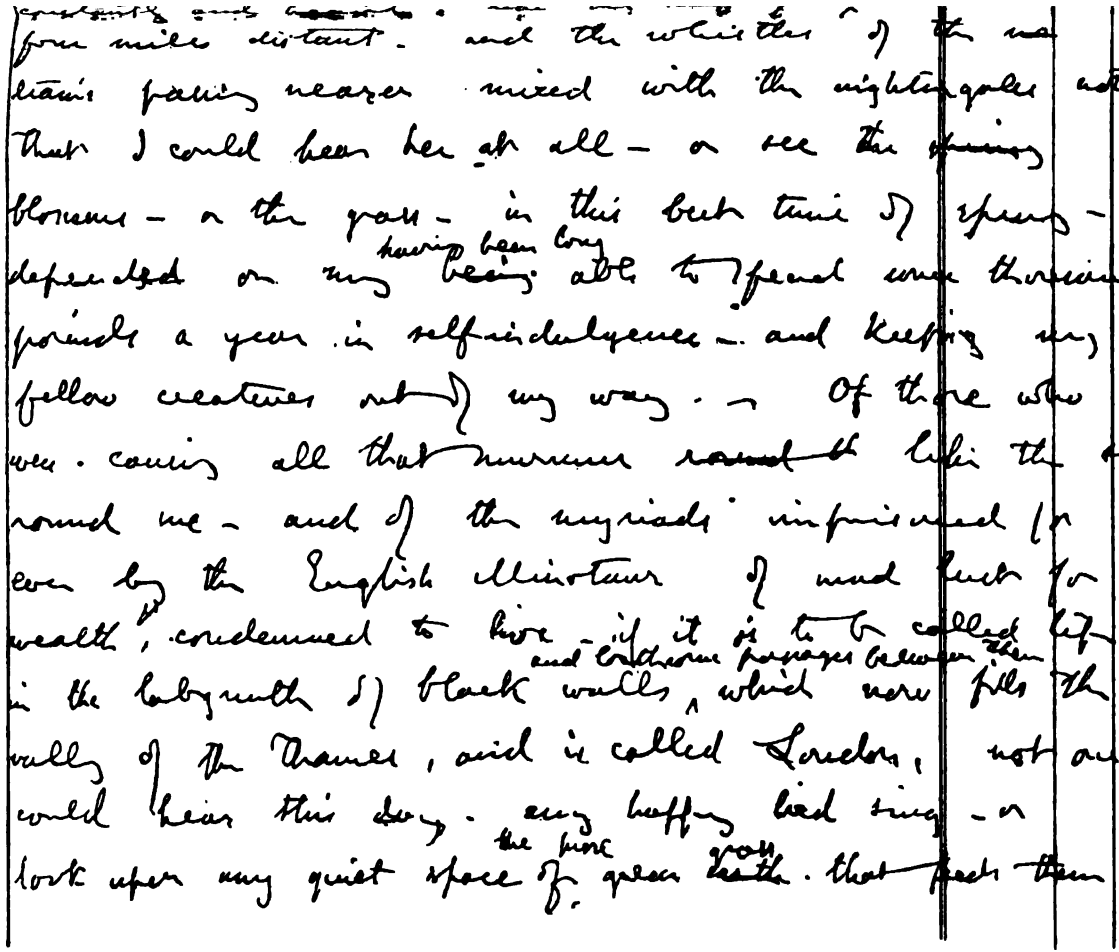
21st April 1870. I went into the garden at
'p past six this morning, to think over the
final ~~an~~ order of these copies for you.
The air was perfectly calm. the sunlight pure
and falling on the grass through thickets of the standard
peach, (which has bloomed this year perfectly
owing to the wholesome restraint of protracted
winter;) - and of ~~white~~ plum and pear-~~blossom~~ trees
in their fist showers of fresh silver, looking more
like much broken & far lobbed spray of fountains than trees; and just
at the end of my hawthorn walk, one happy
nightingale - was singing as ~~fast as he could~~;
~~and it was very fast~~; much as he could in every moment.
Meantime in the still air - the roar of the railroads
from Clapham junction & New Cross - and the
Crystal palace - (I am between the three) - sounded
[illegible] like the [illegible] of a strong [illegible]



A Page of the MS. of "Notes on Educational Series"

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NOTES ON EDUCATIONAL SERIES

[1870, 1871, 1878][1]

I WENT into my garden at half-past six on the morning of April 21, 1870, to think over the final order of these examples for you.

The air was perfectly calm, the sunlight pure, and falling on the grass through thickets of the standard peach (which had bloomed that year perfectly[2]), and of plum and pear trees, in their first showers of fresh silver, looking more like much-broken and far-tossed spray of fountains than trees; and just at the end of my hawthorn walk, one happy nightingale was singing as much as he could in every moment. Meantime, in the still air, the roar of the railroads from Clapham Junction, New Cross, and the Crystal Palace (I am between the three), sounded constantly and heavily, like the surf of a strong sea three or four miles distant; and the whistles of the trains passing nearer mixed with the nightingale's notes. That I could hear her at all, or see the blossoms, or the grass, in the best time of spring, depended on my having been long able to spend a large sum annually in self-indulgence, and in keeping my fellow-creatures out of my way. Of those who were causing all that murmur, like the sea, round me, and of the myriads imprisoned by the English Minotaur of lust for wealth, and condemned to live, if it is to be called

[1] [Ruskin, as will be seen, intentionally divided his Notes from the Catalogue (see above, p. 73); and though the arrangement has some inconvenience, it has seemed best to adhere to his scheme. The inconvenience is here met by cross references from the Catalogue to the Notes, and by the addition of titles, where necessary, to the Notes. The Notes include (1) those printed by Ruskin in the *Catalogue of Examples* (1870) and the *Catalogue of the Educational Series* (1872); and (2), distinguished by inclusion within round brackets and the date, additional notes now printed from his MS. Catalogue of 1878 (see below, p. 145).]

[2] [In the *Catalogue of Examples*: ". . . has bloomed this year perfectly, owing to the wholesome restraint of protracted winter."]

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life, in the labyrinth of black walls, and loathsome passages between them, which now fills the valley of the Thames, and is called London, not one could hear, that day, any happy bird sing, or look upon any quiet space of the pure grass that is good for seed.

But they might have the blessing of these things for all and each of them, if they chose, and that vast space of London might be full of gardens, and terraced round with hawthorn walks, with children at play in them, as fair as their blossoms. And now, gentlemen, I beg you once for all to understand that[1] unless you are minded to bring yourselves, and all whom you can help, out of this curse of darkness that has fallen on our hearts and thoughts, you need not try to do any art-work,—it is the vainest of affectations to try to put beauty into shadows, while all the real things that cast them are left in deformity and pain.

1. [Cima's Head of the Baptist.] Here, therefore, is the first of your Educational Series chosen for you, not that you may try to copy, but that you may look at it, when you would be put in right temper for work. It will seem to speak to you if you look long; and say again, and yet again, Ἴδε—ὁ αἴρων.[2] You will find[3] the work of Cima of Conegliano referred to by me, long since, in the third volume of *Modern Painters*, as notable for its perfect painting of all lovely detail. His own Alps are in the distance here, and he shall teach us how to paint their wild flowers, and how to think of them.

(This represents only a portion of a picture now in the Academy of Venice. I wished to have a head of John the Baptist to begin our series, and John the Baptist is the favourite saint of Cima. Every Italian painter has a

[1] [The *Catalogue of Examples* reads:—
"Gentlemen, I tell you once more, unless . . ."
The reference being to the former exhortation in the Inaugural Lectures (Vol. XX. pp. 39 *seq.*).]

[2] [John i. 29.]

[3] [The *Catalogue of Examples* reads:—
"It is by good Cima of Conegliano; his own Alps are in the distance . . ."
For the reference to *Modern Painters*, see Vol. V. p. 174.]

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favourite saint, and it seems as if the saint had made also a favourite of the painter, and declined to be painted by anybody else; so that for everything one must go to a particular painter. Nobody but Luini can draw a St. Catherine, nobody but Angelico a St. Lawrence, and nobody but Cima a St. John.[1]—1878.)

2. Part of the etching of the "Light of the World."[2]

I have only given you the upper part of this subject, because its principal use to you will be in the character of the head, and in the relation of the background to it, both in thought, and beauty of visible realization.

(This is not placed here for its actual merit as a work of art, but as representing the first effort made recently in England to found all Art upon Faith, now as heretofore in every school which has had true life. This etching shows more clearly than the finished engraving how flawless and complete the rendering of every detail is in the picture itself; and this completion of every detail, remember, is required by the *Laws of Fésole*,[3] as the first condition of sincere art, nor is it ever wanting in the work of any great religious painter. The angular and broken character of the vegetation in this background is, however, a fault necessitated by some points of a resolute character in the painter, which enabled him to overcome the resistance at first made to the principles on which he laboured, but afterwards was gravely injurious to the design of all his pictures. Perfectly beautiful art can only be produced by the help of sympathy and with the reward of giving pleasure. Reproach provokes a painter's faults, and want of sympathy freezes his virtues.[4]—1878.)

[1] [For a reference to this example, see *Lectures on Art*, § 150 (Vol. XX. p. 141). The picture is No. 603 in the present arrangement of the Accademia. For Luini's "St. Catherine," see Vol. XIX., frontispiece, and pp. lxxii.–lxxiv. For Angelico's "St. Lawrence" (in the Chapel of Nicolas V. at the Vatican), see Vol. XV. p. 421 *n.*]

[2] [For a reference to this example, see *Eagle's Nest*, § 115; and for the picture, Vol. XII. pp. 328–331.]

[3] [See Vol. XV. pp. 382–383, 481.]

[4] [Compare *A Joy for Ever*, § 100 (Vol. XVI. p. 85).]

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3, 4, and 5. Studies of clouds.

These are chosen only for their extreme simplicity in method of work, being little more than memoranda of the skies as they passed; that such studies may be useful, the forms of the clouds must be outlined with pencil from the clouds themselves, at utmost speed. Then the colour necessary to explain their mode of illumination is to be added from direct memory, before you look at anything else. Never attempt to finish notes of this kind highly, and stop in working on them the instant your memory fails, so that you may be able to certify their veracity as far as they reach.

3. (If the last example not for its merit, much less this finds place in the collection, but as a record of a beautiful fact, such as I have found enough to remind myself of the things I wish most to remember, and as symbolical of the beginning of all rightly educational work — the rising of the light of heaven above the horizon of our life, changing what else had been its clouds into the perfectness of its beauty. I would request any student, who finds by the pleasure he takes in colour that he has the right to hope his time will not be wasted in cultivating his gift for it, to set aside a quarter of an hour of every morning, as a part of its devotions, for the observance of the sun-rise,[1] and always to have pencil and colour at hand to make note of anything more than usually beautiful. He will find his thoughts during the rest of the day both calmed and purified, and his advance in all essential art-skill at once facilitated and chastised; quickened by the precision of the exercise, and chastised by the necessity of restraining great part of the field of colour into altogether subdued tones for the sake of parts centrally luminous.—1878.)

4. (Another study of Dawn—one of the most beautiful groups of cloud I ever saw—the drawing placed here only

[1] [Compare Vol. XV. pp. 362, 418; Vol. XVI. p. 371; and *Lectures on Landscape*, § 15 (Vol. XXII. p. 21).]

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to show with how little we must be sometimes content. Yet I only wish I had had time, since I was old, or since when I was young, to do as I have now bidden my pupils, and could show a sketch like this of every group of morning-clouds which have cheered or comforted me, and then left me ashamed—taking to myself the message about the goodness of Ephraim.[1]—1878.)

5. (I hope some day to put a better study in the place of this, which is quite faultful in its warm colours; but it is good in those of the open sky, and a useful example of Method in execution.—1878.)

6 and 7. Grass and clover.

I choose these and the following plants as reminding you of what is most pure and true in the Greek thoughts of the Gods as givers of life to the earth. Here is their order, that you may see it at a glance—my reasons for the unauthorized choice of some of the flowers you will find stated in the notes on each drawing:—

Grass	for Triptolemus.
Laurel	„ Apollo.
Olive	„ Athena.
Wild Strawberry-blossom, (Rose-tribe)	„ Demeter.
Fleur-de-lys	„ Cora.
Lily	„ Artemis.
Heath	„ Hephæstus.
Vine and Ivy	„ Dionysus.
Ilex	„ Zeus.
Pine	„ Poseidon.
Asphodel (Wild Hyacinth) .	„ Hermes.
House-leek	„ Hestia.
Narcissus	„ Aphrodite.

[1] [Hosea vi. 4: "O Ephraim, what shall I do unto thee? O Judah, what shall I do unto thee? for your goodness is as a morning cloud, and as the early dew it goeth away."]

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You see that this gives you the group of the great Olympian Gods; omitting Ares and Hera; but adding Triptolemus, Dionysus, and Cora. Ares has no real claim to be ranked among the greater Gods, for he represents merely the physical strength and rage of war; all the moral strength of war being Athena's. But Cora-Persephone has deep influence over the Greek heart. Again, Hera is merely a collateral phase of the power of Zeus, scarcely distinct from it; but Dionysus, in his nobler authority, however closely related to Apollo, has absolutely distinct power. You had better learn my list by heart, therefore, remembering that you have to put Hera and Ares back into their places when you want to name the twelve Olympian Deities.

Now of the separate flower drawings, note further,

The grass and clover come first; given to Triptolemus as the leading representatives of pasture, corn, and pulse, which are the three essential gifts of the earth under agriculture, to man and beast. Then compare Numbers 41 and 176: especially the last; where the little pencil sketch of mine under the print from Lenormant gives you the archaic type of the dragon's head and wings, just behind the head of Triptolemus himself: showing you how these signified first the germination of the root and leaf; in later work, the wings of the chariot signify the cloud giving rain, Triptolemus being then preceded by Hermes, the lord of clouds.

The sketches of clover blossom are out of my botanical note-book, and only on blue writing-paper; but they are far carried in showing the oblique action of the blossom as it emerges from the green involucre, and if you can copy the foreshortened trefoil leaf in the uppermost on the left, it will be serviceable practice. The coarse ink sketch is of the calices of the separate flowers.

6. (The first drawing I ever made faithfully of grass—that is to say, of a few blades—outmost of a cluster in full spring-time. They are better drawn, as far as regards

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outline and accuracy of curve, than I could draw them now; for Youth has its own powers, and it will be well for the world when we understand that these, rightly trained, are the most sacred of the whole life, the best of our faculties afterwards being more or less broken and sullied. The earliest drawings of every great painter contain, as notably those of Raphael, the germ of his finest work, and it is well if the finer work be not partly frost-bitten.—1878.)

7. (These four studies are an excellent example of the statement I have just made. They are sketches at least twenty years later than the last example; and the foreshortening of the three leaves in the upper one on the left, and the drawing of the filaments in the one below it, are much beyond the last example in general power, but the whole thing is more or less a blunder disgraced by hurry and broken off by discouragement.—1878.)

8. Outline of Laurel.[1]

Measure and copy this, with thick dry colour in your brush. It will show you in the outset that refinement in design does not depend on the minuteness or fineness of work, but on its precision and care. These lines look coarse, but you will find they cannot be altered in the curvature even by a small fraction of an inch without losing grace, and that it is very difficult to follow their curvatures without altering them, owing to their continual subtlety of change.

Also, it is not possible to express the general characters of growth in noble vegetation, with fewer or simpler lines. It is easy to make leaves and stems graceful, but not to make them springy and vigorous as well: and the especial beauty of this group of foliage as terminating the rod of

[1] [No. 3 in the *Catalogue of Examples*. For the first passage of the note there, and for an additional passage at the end, see above, pp. 57–58. For a reference to this example, see *Lectures on Art*, § 107 (Vol. XX. p. 101), and *Ariadne Florentina*, § 128. See also the note on the group of examples beginning with No. 8 in the *Catalogue of Examples* (above, p. 59).]

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Apollo is the strength with which it is springing, and the visible presence in the god's virgin sceptre of the life which in the king's is lost. Look at the words of the vow of Achilles.[1]

Note the quaint little leaf at the bottom, which you would think had been drawn wrongly. In vulgar design, everything is equally graceful; but in fine design, there are local uncouthnesses, as, in fine music, discords.

For the rest, the diminution of the stem for each leaf is much greater than it would be in reality: this is a necessary conventionalism, in order to terminate the strong rod within brief limits; but nothing can be more perfect than its rendering of the universal law of ramification; and even the apparent coarseness of the lines is only caused by enlargement of scale, for this example is much magnified; in the original it is only about an inch high, and the lines are thickened by cross strokes, not by deeper engraving.

9. Common Bay Laurel.[2]

(Original drawing of the first light and shade plate in *Proserpina*. I have trusted too much to Mr. Allen's skill in completing it, but I hope the book will eventually be of sufficient importance to make this first study for it interesting; and, as an example of method in drawing leaves, its proper place is here.—1878.)

10. Olive.[3] I will draw you a fresh spray, to be put in the place of this; ultimately this is to belong to the lower school, being an elementary study in pencil drawing with the point, the outline here and there fastened with the

[1] [*Iliad*, i. 234:—

ναὶ μὰ τόδε σκῆπτρον· τὸ μὲν δὴ ποτε φύλλα καὶ ὄζους
φύσει, ἐπεὶ δὴ πρῶτα τομὴν ἐν ὄρεσσι λέλοιπεν,
οὐδ' ἀναθηλήσει· περὶ γὰρ ῥά ἑ χαλκὸς ἔλεψεν
φύλλα τε καὶ φλοιόν κ. τ. λ.

See *Proserpina*, i. ch. viii., where the passage is translated.]

[2] [Plate II. in *Proserpina*; there entitled "Central Type of Leaves. Common Bay Laurel." For a different note on this example, see *Catalogue of Examples* (3 c); above, p. 58.]

[3] [For a different note on this example, see *Catalogue of Examples* (4): above, p. 59.]

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pen. No tint of water-colour is used anywhere in this drawing, and it is an important exercise in the tapering and insertion of the leaf-ribs.

(I am ashamed to give so many drawings of my own, but I cannot find studies by any other draughtsman which unite the absolute fidelity to natural form, which I require from the landscape-student, with the Florentine methods of outline. But also the very imperfection of these drawings renders them, I think, a little more helpful as examples. If I could put a study by Leonardo here, instead of this, though I fain would do so, the exquisiteness of his shadow would make every student of good feeling so disgusted with his own work that he could scarcely proceed with it. It will be much better for him to advance less despondently till he has learned to be disgusted with mine. Observe, also, that the method of this study is, more or less, elementary. The outline is first made with the lead, and then corrected and secured with the pen; so that the student following it may modify his lead-drawing till he is satisfied, and then pronounce the outline he has chosen. By Leonardo only one line would be drawn with his chalk or silver point, and in copying it, once missed it is missed for ever.—1878.)

11. Wild strawberry-blossom, with the profile of it enlarged beneath. This also is only here temporarily—the exquisite mode of branching and budding in this flower must be analyzed in a better drawing. Compare, for the present, the enlarged plan of the relation of this first blossom to the uppermost leaf, 262 in Case XI.

I give the strawberry-blossom to Demeter[1] because it is the prettiest type of the uncultured and motherly gifts of the Earth. Also, I take this blossom as the kindest and usefullest representative of the Rose-tribe; and in a sort, the most central, for if I took Rosa Canina instead, it would not suggest the great groups of the potentillas and

[1] [For Ruskin's inscription on this drawing (water-colour on grey paper), see above, Introduction, p. xliv. The drawing was included in Ruskin's Exhibition of 1878: see Vol. XIII. p. 524 (45 B). For another reference to it, see *Val d'Arno*, § 63.]

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tormentillas;[1] nor the relation to the anemone through the Dryas: but this strawberry-blossom expresses the place of all these, and yet is itself clearly a little white rose.[2]

(This is nearly as well done as needs be, and should be copied by every student as an example of water-colour sketching; the gradations of the dark lower leaf being specially attended to, and the outline of the leaf on the right. It is an absolute rendering of the facts of growth in the little plant, which are so perfectly symmetrical, and, in the good sense of the word, artful, that we cannot wonder its leaf should have been accepted as the type of consummate ornament in the Royal Crowns of Christendom. —1878.)

12. Fleur-de-lys.[3]

I have myself no doubt, though I would not venture yet to ask you to accept my belief, that the iris, not the violet, is the true ἴον of Greece; the ἴον of Pindar at the infancy of Iamus is the yellow water-flag;[4] and it is the splendid purple of the dark iris (still an entirely common

[1] [For the tormentilla, see *Proserpina*, i. ch. vi.]

[2] [No. 11 was in the *Catalogue of Examples*, thus:—

"6. *Strawberry-blossom*, for Demeter.

"In Greece she should have the poppy; but it is well to think of her as the queen of the fruitful blossoming of the earth; so she shall have the strawberry, which grows close to it, and whose leaves crown our English peers."]

[3] [No. 12 was in the *Catalogue of Examples* (above, p. 59), thus:—

"7. *Fleur-de-lys*, for Cora.

"She ought traditionally to have the violet, and, sometimes, narcissus; but see note on 23 K."]

[4] [See *Olymp.* vi., where the story of the birth of Iamus, son of Apollo, is told: "They answered that they had neither seen nor heard of him, though he was now born but five days. For he was hidden among rushes in an impenetrate brake, his tender body all suffused with golden and deep purple gleams of the ion (ἴων ξανθαῖσι καὶ παμπορφύροις ἀκτῖσι)." The word is ordinarily translated "pansy" or "violet," but Ruskin suggests that "water-flag" is more appropriate to the context; for his suggestion, see also "Instructions," § 11 (below, p. 243), and compare *Val d'Arno*, § 252 and *n*. A passage in Ruskin's diary of 1874 bears on this subject:—

"*April* 23.—Yesterday to Monreale, and gathered small blue iris with white spot on petals, wild on rocks. The mosaic border round the arches of the church, inside, I saw a quarter of an hour afterwards. And there is no more doubt about what the Greeks meant by the violet."

A discussion about the ἴον of the Greeks will be found in Friedländer's *Sittengeschichte Roms*, vol. ii. p. 284 (note by L. Cohn).]

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flower in Greece; "ad pagos per totam Græciam frequens," Sibthorp's *Flora Græca*, vol. i. Plate 40[1]) which gives rise to all the expressions respecting the purple of the sea, or of shadows. Note further the relation of Ion himself to the dew, under the rocks of the Acropolis, and to the Earth, throughout the whole drama of Euripides.[2] Triptolemus also, when he is the spirit of Agriculture generally, bears a rod in his hand with the fleur-de-lys for its top; and that Greek form of it is the real origin of the conventional types of the Byzantine, Florentine, and French one. I give it to Cora, therefore, rather than the violet and narcissus: and in its pure white Florentine type (the red fleur-de-lys is given, from the tower of Giotto, further on in the series[3]), it being quite the most lovely expression among plants of the floral power hidden in the grass, and bursting into luxuriance in the spring.

(I place the fleur-de-lys next the strawberry that the student may compare the triple disposition of form which gave to both plants, being coupled with the utmost exquisiteness in detail, their royal authority over the human mind. I have also painted this flower as well as I could, and the student will find great good in copying it without too laborious effort. Let him, however, take extreme care to get the perspective of the divisions of the left-hand sepal.—1878.)

13. Fritillaria; which I want you to call Alfred's Dew-flower. Read first pages 96–99 in my *Queen of the Air*;[4] then note that this Fritillaria is the best wild type you have near you of the true lilies, which have for their

[1] [*Flora Græca: sive Plantarum Rariorum Historia quas in provinciis aut insulis Græciæ legit, investigavit, et depingi curavit, Johannes Sibthorp, M.D.:* 1806, vol. i. p. 29.]

[2] [The reference is to the appearance of Ion in early morning on the steps of the temple, which he sweeps and waters; and presently "he will put dew (δρόσον) into each holy vase." The word δρόσος is perhaps used rather (lines 96, 117, 436), for spring-water or lustral-water, but Ruskin suggests an under-meaning of dew. The scene, it should be said, is laid at Delphi. For another reference to the *Ion*, see *St. Mark's Rest*, § 87 and *n.*]

[3] [See No. 211 (above, p. 93), but the example was afterwards removed.]

[4] [The reference is to the first edition: see now § 79 (Vol. XIX. p. 371). For another study of the fritillary, see Rudimentary Series, No. 236 (below, p. 229).]

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perfectest form the lily of the Annunciation; but I draw this wild Fritillaria instead of the white lily, because it expresses to you most closely the connection of the lilies with the Rush tribe; and through that with the sedges and grasses; and I have made the pencil drawing as well as the coloured one to make you feel, as you draw it accurately, the way the round rush-like stem emerges out of the sedgy leaves, and the character of the pattern, which is one of the instances, innumerable, in which the power of nature mocks us by the mimicry of one thing for another. Evidently this speckling of the blossom is intended to mark its relation to the granulated heads of grasses: one of the black-headed marsh-grasses which grow with this Drosida looks as if it could easily change into the speckled flower.

(The Oxford lily;[1] also painted as well as I can. When a study is said to be well painted, the student must remember that colour is always the principal object in it. By comparing the grass-blades (for we may so call them) which are glorified by their depression into this purple bell, with the simple grass of the 6th study, the student will at once see the difference between a study made for what artists call "drawing" and one made for colour. There is nothing in the outline of No. 13 which is not utterly blundering and clumsy compared to the point-work in No. 6, but the gradations of warm and cold colour, and their minglings with shade, as, for instance, where the stalk expands into the bell, require far more general skill and attention than the mere guidance of the lead-point in the area of work.—1878.)

15. Erica, for Hephæstus.

This group will contain, besides, the rhododendron and Alpine rose;—the last we may keep for Aglaia, leaving

[1] [So Matthew Arnold (*Thyrsis*) in his description of Oxford landscape:—

"I know what white, what purple fritillaries
The grassy harvest of the river-fields,
Above by Ensham, down by Sandford, yields."]

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the Erica for Hephæstus, because its name[1] seems to come from its having been rent from the rocks either to serve as fuel, or for a couch of rest after labour among the hills.[2]

16 to 19. Vine, cowslip, currant, and ivy.

All belonging to Dionysus, in his healthy and strengthening, or comforting powers; the cowslip is drawn large to show the modification in the curves of the upper and lower side of the calyx, caused by the drooping of the cluster: the "Erba della Madonna" of Venice, or "Oxford weed"[3] is chosen instead of common ivy: the cluster of it was drawn in a nook behind one of the shafts of the destroyed cloister of San Zaccaria at Venice.

20 and 21. Oak and ilex.[4]

The last with a dark background to show the lustrous leaves, and meaning of Virgil's, "aut ipse, *coruscis* quum fremit ilicibus," etc.[5]

[1] [ἐρείκη, connected with ἐρείκω, to rend.]

[2] [No. 9 in the *Catalogue of Examples* (above, p. 59), which reads:—

"... couch of rest after hill-labour. I put a little study of Erica tetralix in the frame 9 B, and must draw an Alpine rose for 9.

"9 B. *Cluster of the bells of Erica tetralix* (R.). Beautifully engraved on wood by Mr. Burgess.

"Copy it with steel crowquill, and note that in all clustered flowers it is necessary, to the expression of their complete character, to draw them on two, or more, sides. The head of dandelion below, by Mr. Burgess, is to show the right use of wood in plant-engraving; but I shall change the place of this, and put Erica Cinerea below Erica tetralix."

For this example, see the author's Introduction to *Proserpina*, where it is engraved ("Line-Study I.").]

[3] [For a drawing of the plant, see Vol. XIX. p. 377.]

[4] [In the *Catalogue of Examples* this sketch of the oak was differently numbered and noted, thus:—

"12. *Oak*, for Zeus.

"Spray of free-growing oak from the picture of Cima's (Standard, No. 8). The colour here is daubed on without thought of anything but true outline.

"Make studies of leaves seen against the sky, as many as you can, in this manner."

For a reference to the sketch, see *Lectures on Art*, § 160 (Vol. XX. p. 155).]

[5] [*Æneid*, xii. 701.]

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22. Stone-pines.[1]

The black-spruce and the stone-pine are both of equal importance in the Greek mind; as relating either to the mountains, or the sea and ships. But the true pine, whose double leaves give it the epithet "διπλόθριξ,"[2] grows continually by the seashore, and is properly the one sacred to Poseidon. This piece of landscape, showing a bay of the Mediterranean through the stems of the pines, will give you some idea of the mingled grace and strength of the tree, where it grows on crag, and is tried by storms, as among the Greek islands.[3]

28. ("The Hyacinth of Jura." I like this name for it better than the ordinary botanical one "Comosus," which it would be disagreeable to translate into "Hairy Hyacinth"; and the extreme commonness of the plant on the lower slopes of Jura limestone may, I think, sufficiently justify the adopted name. It is a rapid study; but, I think, successful in the various colour of the lower bells, and excellent for practising in quick work.—1878.)

25. Field Narcissus of the Alps.[4]

This is the best European representative of the Amaryllis tribe; and is in the pastures of the lower Alps of Savoy what Christ's lily of the field (Amaryllis lutea) was in those of Syria.

Our own two principal spring flowers, crocus and snowdrop, of which I shall give full illustrations in the lower school,[5] seem to be given in their abundance and brightness,

[1] [No. 10 in the *Catalogue of Examples*, which reads:—

"*Pine*, for Poseidon.

"Study of trunks of stone-pine at Sestri, in the Gulf of Genoa. Pencil, secured with pen outline, and a slight wash of sepia. It is a good way of studying trees hastily."]

[2] [A rare epithet ("with double spines"), found in Oppian, *Ix.* i. 23.]

[3] [For another note on this example, see *Catalogue of the Rudimentary Series, 1878*, No. 295 (below, p. 297).]

[4] [Compare the "Instructions," § 10 (below, p. 243).]

[5] [Ruskin prepared some examples of the snowdrop, but subsequently removed them. The MS. of an intended continuation of the "Instructions" (see below, p. 264 *n.*) contains notes upon both the crocus and the snowdrop.]

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as types of the two great religious faiths of men in their common truth: the crocus is the Irid and Ion of the Ionian; and the snowdrop is the Amaryllid, the field-lily of the Christian; literally the "clothed grass of the field."[1]

(The field Narcissus, wild in all pastures of the mountain-land in Greece, Italy, and Switzerland. The upper study of it is painted as carefully as I could, determining the outline only with one wash of brown, and this drawing should be copied by all students.—1878.)

26. The East End of the Parthenon.

I have not given you these plates from Stuart's *Athens*[2] merely for the sake of their subject, which they by no means well express, though they are precious, as, I believe, the only trustworthy documents extending back so far. But I have cut my book to pieces, and framed these old engravings chiefly for the sake of their modesty, earnestness, and honesty. They are not works of genius (either in draughtsman or engraver); they are not even felicitous or pleasing works of no genius; but they are absolutely sincere and simple in aim; industrious and faithful work, done in a good cause, and with no desire for display; and, therefore, for their own sake, no less than that of their mighty subject, I make them your introduction to the discipline of art. I can take little further notice here of the subjects in this cabinet, as they are only material for my lectures on Architecture: but I wish you, every one, to draw the curve of the Parthenon capital, 28, as a first lesson in purity and precision of line.

28. Curve of the capitals of the Parthenon, of the real size. Drawn by Mr. Burgess from the actual capital in the British Museum.

It is a curve everywhere, as you will find by applying

[1] [Matthew vi. 30; quoted also on p. 240.]

[2] [*The Antiquities of Athens, Measured and Delineated by James Stuart, F.R.S., and N. Revett:* 1762–1816, folio.]

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your ruler to it. Measure, and draw it with pencil and brush. You shall have the curves of all characteristic heads of pillars and their foliage in the same way;[1] but they are terribly difficult things to do, and would not interest you at present.

37. ["Early Greek Testament of Foliage: coin of Syracuse."] (Although this exercise is of an elementary character I place it beside the last,[2] because it shows more distinctly the strictness of limitation within tapering lines which a Greek was always prepared to submit to joyfully, whether in the pediment of a Temple, or, as here, in the pointing of a garland towards the brow. It will be observed that there is more natural spring in this olive-branch than in that round the head of the Jupiter. It indeed belongs to a less conscious and more lovely state of Greek art.—1878.)

38. (An exquisite enlargement, by Mr. Burgess, of the wreath of olive round the head of Jupiter on a copper coin of Syracuse. This is to be compared, first, with Example No. 10 in order that the student may feel the manner in which the Greeks adapt natural vegetable form to ornamental purpose;[3] and, secondly, that he may recognize the undulating languor of the Greek lines as opposed to the spring or rigidity of the natural one. In my drawing of the olive spray, however, this is not enough seen, because the study was made from dry leaves which had already lost part of their expression of strength.—1878.)

41. Demeter, Cora, and Triptolemus. Lenormant, tom. iii. Pl. 64.

From a vase of the time of incipient decadence, the lines becoming loose and vulgar. I want you to copy of

[1] [An intention not carried out.]
[2] [In the intended rearrangement No. 38 was to have preceded No. 37.]
[3] [Compare the *Catalogue of the Rudimentary Series, 1878*, No. 286 (below, p. 293).]

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it only the plough in Cora's hand; but the design is interesting, because, comparing the wings of the car with those of 45, you will see that one of their meanings, at all events, is the cloud with dew and rain as necessary to the growth of the seed: also, though in a late vase, the fox-like head of the serpent is of an archaic form. See the Note on No. 176 at p. 108.[1]

42. Selene in White Clouds at Midnight.[2]

The wings of the horses, with their spots, and guttæ, and the broken spirals of the chariot, variously express the cloud powers of dew, rain, and circling breeze. Compare the Hermes as the cloud (S. 190) [p. 50].

The breaking of the border of the patera (by the sphere of the moon) is a license characteristic of fine design of all periods. There is always a curious instinct in a good designer to show that he can go beyond his assigned limit, if he chooses; and that circumstances are sure to happen somewhere which make it right that he should. See Note on 47.

[1] [The *Catalogue of Examples* (23 B), in line 8, after "archaic form," continues:—
" :—it is seen on one of the British Museum vases, as clearly derived from the germination of the seed, with its root for the point of the dragon's head, and the cotyledon, or two cotyledons, when Triptolemus is the spirit of all agriculture, for the crest or ears."]

[2] [The *Catalogue of Examples* contained another vase-painting of Selene, and read:—

"23 F. *Selene, rising Full.* Lenormant, tom. ii. Pl. 116.

"23 G. *Selene in White Clouds at Midnight.* Lenormant, tom. ii. Pl. 117.

"I am in a little doubt whether 23 F may not rather be Helios. In either case, the introduction of the tree with the golden apples of the Hesperides in the background is singular, for if it is moon-rise the east should have been indicated; if sunset, the horses should have been descending. I believe, however, it is Selene, and the Hesperides tree simply expresses her rule over the night, though she is seen in the day. In 23 G, the wings of the horses . . . which make it right that he should. See Note on 47. Copy the head of the light Selene with the pen, the incised lines of the other make it too difficult."

The design (No. 42 or 23 G) is from the interior of a cylix in the Berlin Museum.]

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47. ["Hermes, Athena, and Heracles fighting against Giants": from Lenormant.] This is a very archaic, but characteristic and sufficient example of the contest between designs representing the good and evil powers, which formed the first elements of Greek religious design. Observe that in all of these, Heracles is manly human power in contest with disorder and pain. Athena is physically the air; mythically, the sacred Spirit of wisdom and strength.[1] Hermes is physically the cloud; mythically, the guiding and moving force in the order of heaven. Athena's crest nearly always surmounts the boundary line of the subject, to show her reign in the two Æthers. Heracles usually fights the Nemean lion, and Athena herself the giants; the Spirit of life first conquering the physical and monstrous resistance of the elements; and then human heroism conquers the merely bestial rage.

49. Chariot-race.

A careful drawing by Mr. Burgess, which will show you that all these engravings can be copied by pen and pencil, if you choose. But it is terribly difficult to leave the white lines, as in this drawing, between two delicate black ones, afterwards filling in the field with black. The white lines on the Greek vases are incised; and it will be good practice, if you are not skilled enough to leave them clear, to lay the black field first, and draw the white lines with body-white. But Mr. Burgess's way is the only quite satisfactory one.[2]

[1] [Compare *Queen of the Air*, passim (Vol. XIX.).]

[2] [For some remarks on the subject of the chariot-race, see *Lectures on Art*, § 89 (Vol. XX. p. 88). In the *Catalogue of Examples* this example was thus described:—

"23. *Chariot-race*, from vase of finest time, of red clay, in the British Museum. No. 447 * in Mr. Newton's Catalogue.

"By Mr. Burgess, and carefully drawn, so that it may be a standard to you of good execution in the early vases. It is a little too difficult, however, for you to copy; the next is ruder and easier."

* Catalogue of the Greek and Etruscan vases in the British Museum (Nicol, Pall Mall, 1851). It is highly desirable that you should possess this book, and if Mr. Newton will kindly see that every vase named in it retains its number, as described, painted on the vase in white on a black label, whatever future changes may be made in the arrangement of the collection, it will be of the utmost use for all purposes of study.

For "the next," see above, p. 63. The vase (No. 447 in Newton's Catalogue) is B 300 in the present arrangement.]

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51. North porch of the west front of the Cathedral of Amiens. Sketch taken before its "restoration."

I introduce you to Gothic design by this memorial, now valuable, slight as it is, of what was, at the time the sketch was made, one of the most beautiful things in all the world. The colour of the front of Amiens, in 1856, was an exquisitely soft grey, touched with golden lichen; and the sheltered sculpture was as fresh as when first executed, only the exposed parts broken or mouldering into forms which made them more beautiful than if perfect. All is now destroyed; and even the sharp, pure rose-moulding (of which hardly a petal was injured) cut to pieces, and, for the most part, replaced by a modern design.[1]

52. Norman Chapel near Abbeville.[2]

It is two miles from Abbeville on the old Paris road through Amiens. The photograph was taken under my own direction, as also 62.

It may seem at first absurd to call a series of twenty-five pieces only, illustrations of the "course" of Gothic art. Nevertheless if I can make you feel the qualities of the work, in stone and engraving, of these twenty-five subjects, you will most thoroughly understand the entire system of mediæval northern design.

Briefly, No. 52 gives you the primary form and elements of ecclesiastical architecture. 53, a central type of its pure sculpture at the period of its strongest reign. 54, a quite balanced example of perfect Gothic, uniting all its elements; figure-sculptures, diaper surface-ornament; foliation, and absolute simplicity of mechanical structure in gable and arch. 55 and 56 give you characteristic English Gothic, when it separated itself from German and French. 58, the

[1] [The *Catalogue of Examples* adds:—

"Draw this rose-moulding with pencil, and the top of the gable with colour."

See also the reference to this drawing in the note on No. 14 in the same Catalogue (above, p. 61). The drawing was included in Ruskin's Exhibition of 1878: see Vol. XIII. p. 527, where it is erroneously stated that the drawing is not at Oxford; it was at one time removed for engraving, but is now in its place.]

[2] [See also additional matter in *Lectures on Art*, § 60 (Vol. XX. p. 66); and No. 88 in the Rudimentary Series (below, p. 193).]

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grandest achievement of Gothic architectural science; 59, 60, 61, the relation of late Gothic to domestic life; and 60 and 68, the causes of the ruin of Gothic, and much else. Then the various subjects chosen from Holbein and Dürer will sufficiently express to you the effect of the intellectual power in the north which led to the Reformation. I do not give you any of the works of the exponent of Catholicism in the north, Memling, because northern Catholicism is always shrunken and feeble compared to that of Italy. But in the next Cabinet you will find the examples are all chosen to exhibit the full force of pure Catholicism in Italy, and of the highest Christian art, which is its expression.

60. Street in Strasburg.

This modern view is, as you will readily perceive, not given as admirable or exemplary, but as an exponent of opposite qualities. The contrast between Nos. 59[1] and 60 is partly in the real scenes, partly in the art of their representation. Practical modernism has removed, as an obstacle to traffic, the fountain which gave Prout the means of forming the whole into a good composition; (I saw it in 1885, but forget how long it has been destroyed): and has brightened and varnished the street and the old timbers of it, as best it may, to look like a Parisian boulevard. And poetical modernism exhibits the renovated city with renovated art. Yet, remember, Prout's delight in the signs of age in building, and our own reverence for it, when our minds are healthy, are partly in mere revulsion from the baseness of our epoch; and we must try to build, some day what shall be venerable, even when it is new.

76.[2] Tomb of Can Grande.

The essential difference between Italian and Northern Gothic is in the simplicity and dignity of Italian figure-sculpture, and together with it, of such floral ornament as

[1] [For a note on No. 59, see *Eagle's Nest*, § 86 (Vol. XXII. p. 184).]
[2] [Nos. 76 and 77 are Nos. 22 and 23 in the "Verona" Catalogue (Vol. XIX. p. 454.]

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may be fitting; rarely far divergent from classical types in method of disposition, but treated with a finish of surface never given by the ancients to flower mouldings.

No Italian architecture can be properly represented unless when painted of its own size. I had to leave the drawing, No. 76, unfinished, that I might draw the sarcophagus larger; and the sarcophagus, 77, unfinished, that I might draw its details full size. The piece of its cornice, 78, cost me great trouble to paint; the entire beauty of the sculpture depending on variety of flow in line, and curvature in surface, which needed finishing like the roundings of flesh. The method of treatment in the original work is examined in my Lectures on Sculpture.[1]

81. Gryphon, bearing south shaft of entrance of Duomo, Verona.

No. 158, in Case VII., gives you the early Greek and Egyptian types of solar powers from which this Lombardic Gryphon is composed; the wheel-like designs on the Egyptian Lion's sides becoming true wheels in the Lombardic design: the spots on the panther-skins of their priests' dresses are often expressed by the same stellar figure, and have relation to the stars themselves. The gryphon here, at Verona, as in Dante's Vision of Beatrice,[2] is entirely a type of sacred power.[3]

88. Part of the destroyed Church of St. Michael, Lucca.[4]

It was destroyed by having its façade, one of the most precious twelfth-century works in Italy, thrown down, and rebuilt with modern imitative carving and the heads of the King of Sardinia and Count Cavour instead of its Lombardic ones.

[1] [The reference is to *Aratra Pentelici*, § 160 (Vol. XX. pp. 314, 315), where the characteristics of Veronese work in this respect are examined, without, however, any particular reference to the Tomb of Can Grande; the lectures, as originally planned, may have been intended to contain such reference.]

[2] [*Purgatorio*, xxix. 108; xxxii. 26.]

[3] [Compare *Aratra Pentelici*, § 229 (Vol. XX. p. 362), where No. 81 is reproduced.]

[4] [One of the churches most often sketched by Ruskin. No. 83 is engraved as Plate XXI. in Vol. IX.; No. 84 is reproduced in Vol. III. p. 206; and No. 85 in Vol. IV. p. xxviii. See also Plate VI. in Vol. VIII. The rebuilding took place in 1862.]

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This, and the following drawings, as far as 89, with the pilaster, No. 93, are given to illustrate the Italian use of coloured marbles.

91. Gate of the School of St. John, Venice.[1]

This and the five following subjects illustrate the delicate school of classical architecture which was developed in association with accomplished painting in Lombardy in the fifteenth century, chiefly under the influence of the Bellinis, Mantegna, Leonardo, and Luini. It was overpowered by the sensational and dramatic—essentially *un*classical—schools of Michael Angelo and Raphael in the south: and with it perished the hope of the arts in Europe. I terminate the series illustrative of Italian design, therefore, with three entirely characteristic examples of the painting contemporary with it, or slightly preceding it.

97. The Annunciation. Filippo Lippi. From a small tempera painting in the Academy at Florence (my study, No. 100, gives the head of the Angel Gabriel of its real size, and is very nearly a facsimile of it in the lines of the hair and arrangement of the rose-garland).[2]

98. The Nativity, from a picture by Filippo Lippi, in the Academy of Florence.[3]

These two examples, unimportant as they seem, will, nevertheless, give you a clear idea of the best religious work of Florence, and, therefore, of Europe, and if you quietly and repeatedly compare them with designs by any other masters, you will find their beauty manifest itself as unapproachable in its kind. Lippi is as sincere a monk as Fra Angelico, and he is a much stronger painter.

[1] [For another illustration of this Scuola, see Rudimentary Series, No. 108 (below, p. 201 *n.*); and for references to its architecture, see Vol. XI. p. 388, and *Guide to the Academy at Venice.*]

[2] [For another reference to these examples, see *Aratra Pentelici*, § 218 (Vol. XX. p. 357). The photograph is of two of the panels in Nos. 263 and 264 at the Accademia.]

[3] [No. 79 in the present arrangement of that Gallery. On Lippi, see *Fors Clavigera*, Letter 69; and compare *The Æsthetic and Mathematic Schools of Florence.*]

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99. The Adoration of the Kings. Bernardino of Luino.[1] This photograph is more successful than usual in rendering the finer qualities of the fresco from which it is taken, and those qualities are consummate. Luini (it is convenient to use the name hitherto given to him) is absolutely alone among the painters of Italy—therefore, among those of the world—in uniting consummate art-power with untainted simplicity of religious imagination. I do not say, observe, religious faith. There is a wide interval between Lippi and Luini in this respect. Filippo Lippi, whatever other impression may have been conveyed by traditions respecting him, is, I have just said, as sincere a monk as Angelico, and his heart is profoundly engaged in his faithful devotion, and in the representation of the Beings he worships, and of whose existence and power he is utterly convinced. But Luini, without having admitted in his mind any degrading doubt of his religion, does not in the least rest his life upon it, but reads its traditions as the loveliest poetry he can find, and paints them, as he does those of the Greeks, by the simple power of a contemplative imagination unsullied by ambition, avarice, vanity, or discontent with life. He is a painter of immense power; (stronger even than John Bellini, and on full level with Veronese); but he never for an instant uses his strength for display, and is apt even to veil and subdue it, lest it should spoil the naïve simplicity of his thoughts, or interfere with their direct appeal to the spectator. For instance, in this very fresco, you will at first think the ermine of the kneeling king ill-painted. It is, indeed, sketched with a few hasty touches—the entire shoulder, chain, ermine, and all certainly did not cost Luini ten minutes' labour. Had he sketched it in a vulgar and false way, like Rembrandt, or an ostentatiously right way, like Velasquez or Veronese, every one would have called it wonderful, or felt it to be beautiful.

[1] [The fresco is in the Santuario della Vergine, Saronno. It is reproduced as frontispiece to *Fors Clavigera*, Letter 24. For Luini's name, see *Lectures on Art*, § 73 (Vol. XX. p. 79).]

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But he will do nothing of the kind. In a somewhat reserved and hard manner, yet with a quite insuperable facility and felicity of handling, he strikes upon the wall his sufficient realization of the chain and ermine; at the same time, with all the care of a Greek designer, arranging the black touches, and the light links, so that they may precisely answer their pictorial purpose of bringing down some of the complexity of the landscape, and its stems of trees, into the flat masses of the lower part of the picture. This done, he puts all his strength into the head of the king; and in that, you will find no slight work, nor absence of any noble quality. See farther the notes on 233 in the 10th Cabinet.

100. Head of the Angel Gabriel.[1]

It may perhaps surprise you, if you have hitherto by any special predilection, studied only Christian art, to know that the design of this head, as of all others by the great religious masters, comes down in direct descent from types of Greek gods: this angel's hair, and wreath of roses, are nothing more than a finished and tender development of the archaic Greek type of head-dress, which you will find characteristically given in my light sketch of the head of Triptolemus, in No. 176 in Case VIII.[2] The knot of hair projecting over the forehead is curled downwards by Lippi in this angel's head, and if you will draw the profile, you will find this action of the hair is one of the chief component elements in its expression of humility: the same cluster of hair is raised in front in Angelico's angels, and turned into a waving flame; the hair on the top of the head is always smoothed into braids, of which every line is definite, by early Greek workmen, by Lippi, and Angelico; on the contrary, the sensational and dramatic schools throw the hair wildly loose; as you may

[1] [Ruskin mentions this study in a letter to his mother from Florence (June 28, 1870): "I have been doing an angel Gabriel to-day, for Filippo Lippi. Everybody says it is very beautiful, and I have worked with great contentment on it."]

[2] [See above, p. 90 *n.*]

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see in the photographs from Michael Angelo in the larger room.[1]

It is very difficult for you at first, to discern the difference between the management of luxuriant hair by one of the perfect designers, and the loose treatment of the sensational school: but if you will try to draw part of the outline of the head of Cima's Baptist, No. 1 in this series,—of Dürer's Adam, No. 10 of the Standards, or of Dürer's Wild Man, in R. 65;[2] and then a piece of Michael Angelo's hasty and careless work in the head of the cherub behind the Ezekiel,* you will soon find that the three first are not to be copied; the last quite easily so. In mistaken imitations of this licentious treatment of the hair by Michael Angelo, Sir Joshua Reynolds spoiled the composition of some of his best pictures; notably that of the group in Standard 48,[3] in which the beautiful painting of the girl and her dress is out of Sir Joshua's own heart; but the flying hair of the attendant black girl, as false in character as common in thought, is in imitation of Michael Angelo.

101. Scene on the Loire.

I introduce the landscape studies by this subject, because it illustrates the chief motive in sentiment with Turner, and with all great landscapists; rest, in clear air, and by sweet waters, after the day's due labour. Compare the saw left in the wood, here, with[4] the plough, in the last vignette to Rogers's *Poems*, "Datur Hora Quieti."[5]

(I may much better this group hereafter, but it is enough at present to explain what I mean. I wish there were another English word for my meaning, but I suppose

* Photograph in the Gallery.

[1] [At the time when this Catalogue was written, the Educational Series was in "the Professor's Room" on the first floor, adjoining the Gallery containing the drawings, etc., of Michael Angelo. Compare *The Relation between Michael Angelo and Tintoret*, § 27 (Vol. XXII. p. 100), and *Aratra Pentelici*, § 120 (Vol. XX. p. 281).]

[2] [*i.e.*, No. 65 in the Rudimentary Series. In ed. 1: "in 32 of this series."]

[3] [See above, p. 26.]

[4] [Ed. 1 reads "with the digger's wheelbarrow and spade in 140; and the plough . . ." No. 140 was at that time Turner's "Pigs in Sunshine," now No. 168 in the Reference Series (above, p. 43).]

[5] [Compare Vol. VII. p. 220, and Vol. XV. p. 206.]

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"sentiment" is now classical among us, and its use typically represented by the division of the parties respecting Thirlmere[1]—those who wish to drink it calling themselves the practical party, and calling those who like better to look at it the sentimental party. France will perhaps some day be able to drink the Loire and rejoice in the ability. In the meantime Turner, and such other sentimental persons, enjoy looking at it; and Turner with a depth of feeling which makes his Loire series the most touching, and in many respects the most precious, of all his consistently arranged groups of drawings. I etched this one for *Modern Painters* with extreme care, and it is the only etching in the book which satisfied me. I permit myself to place it here, having been permitted by Fate to place the series itself in the University Galleries.—1878.)

102. Ruined Abbey.

This I put, in the second place, to be a witness to you, once for all, of the right way to work:—doing nothing without clearly-formed intention, nothing in a hurry, nothing more wrong than you can help; all as tenderly as you can, all as instantly as you can; all thoughtfully, and nothing mechanically.

Take those laws for absolute ones, in art and life. The drawing is of Turner's early time. He was probably younger when he made it than most of you; but he never laid—I can say this positively of him—he never laid one thoughtless line in all his long life.

Try to copy at least a small piece of the drawing. It will soon put all vulgar notions out of your head about rough paper, broad washes, and "masterly" touches. You will find that Turner's touches were, for many a day, scholarly, before they were masterly, and so must yours be.[2]

[1] [See the note in Vol. XIII. p. 507 *n.*]

[2] [In the *Catalogue of Examples*, this drawing was thus described:—

"46. *Unfinished Drawing of Ruined Abbey.* (Turner.) This is a perfect example of Turner's method of work in his early time—every colour deliberately chosen, and set in its place like Florentine mosaic."

See also the reference to the drawing in the note on No. 14 in the same Catalogue (above, p. 60).]

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103. View of the Beautiful Island, Lake Maggiore.

This and the next example are two plates out of what is to me, personally, a most precious book; the *Picturesque Tour from Geneva to Milan*, published by Ackermann in 1820, and illustrated with thirty-six coloured views by J. and J. Lory of Neufchâtel;[1] of which illustrations I have cut out these two, to my great loss—and your, at present, small gain, for you will little thank me for them; nor, more, probably, for the quiet old view of Schwytz and the Mythens, farther on in the series.[2] But you will find what they are good for, in time, if you work rightly; and if you will not work, my explanation of their goodness would never become intelligible to you, nor could it be now, except through your courtesy, credible.

(View of the "Beautiful Island," nearer;[3] showing the distant lines of mountain which are now cut to pieces by stone-quarries. The "Beautiful Island," "Isola Bella," is the largest of the three islands given by his country to St. Carlo Borromeo, remaining ever since in the family. I hope some day to put Turner's drawing of it, at present in my own possession,[4] in this cabinet, instead of the present example.—1878.)

104. (View from Stresa of the "Beautiful Island," done by a man of no artistic genius, but of most tender feeling and faithful conscience. The scene was one of the loveliest in Italy; it is now a desert of stone-quarries, a Babylon of new inns, and a ghastly cobweb of telegraph posts and wires. God helping me out, I will draw a picture of it as it is, to be compared.—1878.)

[1] [For another reference to them, see *Lectures on Landscape*, § 17 (Vol. XXII. p. 22).]

[2] [No. 286; above, p. 100.]

[3] [In the intended rearrangement Nos. 103 and 104 were to be transposed.]

[4] [At this time Ruskin had it in his mind to give or bequeath much of his Turner collection to Oxford (see above, Introduction, pp. xxiv.–xxv.). For the "Isola Bella" (No. 16 in the Bond Street Exhibition of 1878), see Vol. XIII. p. 423.]

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105. (Dawn; coloured engraving after Turner.[1] The earliest example I can give of Turner's depth of feeling in looking at landscape from youth to age. This is a plate from, I believe, the first work he ever published, and I believe also partly coloured by his own hand. It and the following example are already as pathetic in feeling as any work he ever did to the end of life.—1878.)

106. (Sunset; coloured engraving, after Turner, from the same series, published in illustration of effects of light, numbering twenty or twenty-five plates. This one is quite of intense moral interest, showing already all his sadness of disposition, his love of classic form, the ideal of the stone-pine being already here, which goes on to the days of his *Childe Harold* (compare the transitional form of it throughout the *Liber Studiorum*), and already it shows his perception of the brightest colours of sky, from painting which, in youthful delight, he retired to put himself under such discipline as that shown in Nos. 130, 131,[2] and to paint for at least twenty years merely in grey and brown.—1878.)

109. Mr. John Coker's Seat at Burcester-King's-end.

"King Edward 3rd departed this life on June 21st (1375), to whom succeeded his grandson Richard, eldest son of Edward the Black Prince. The new king, in the first year of his reign, granted to Sir John de Worth, Lord of the Mannor of Bigenhull, and his heirs for ever, the privilege of a Market on Fryday every week; and one yearly Fair to be held for three days, the Eve, day, and morrow after the Feast of St. James the Apostle; at his said Mannor

[1] [These two prints, which Ruskin bought and described as being by Turner, are in fact by an early water-colour painter, the Rev. W. Gilpin (1724–1804). They are Plates Nos. 2 and 22 in J. H. Clark's *Practical Illustration of Gilpin's Day, representing the various Effects on Landscape Scenery from Morning till Night, in Thirty Designs from Nature, by the late Rev. Wm. Gilpin, M.A.*: 1824.]

[2] [In the MS. Catalogue of 1878 (written for an intended rearrangement of the series) "Nos. 130, 131" are not described or entitled; probably the reference was to the examples which are Nos. 102 and 292 in the existing arrangement (see pp. 128, 101).]

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of Biggenhull a small village now call'd Burcester-Kingsend, in the Street and Green whereof the Fair (formerly of great note) to this day yearly kept near the House of John Coker Gent. Lord of the Mannor, to whom it belongs."*

If you will compare this plate with that of the Baron's Château, near Zug, in Switzerland, No. 118, the two together will give you a strong impression of the distinctive habits and feelings of the higher middle-class life in the seventeenth century, before the great change in the temper of Europe was brought about by the irreligious literature of France and Germany, and the activities of America.

Both of these had their office, and will fulfil it duly. Goethe has formed, directly or indirectly, the thoughts of all strong and wise men since his time.[1] Rousseau laid the foundations of whatever is just in modern social theories or laws; and the Americans, over a large surface of the globe, will cut wood where it needs cutting: but, as yet, the change they have wrought is fatal, and bitterly to be mourned.

You will doubtless smile, at first, at the pictures of the English Squire, and the Swiss Baron; but you may see and feel through the entire spirit of these, and all other art representing worthy men of that time, that they were perfectly happy, virtuous up to their ideal of duty, and healthy in their influence on all around them.

It is a grave question, how many men are now living of whom so much can be said. It is the one chief question of your own lives, whether it will ever be truly said of you.

I have placed, next to this English country-house, my copy of Turner's drawing of another kind of country-house,[2]

* "*Parochial Antiquities Attempted in the History of Ambrosden, Burcester, and other adjacent parts in the Counties of Oxford and Bucks.* By White Kennett, Vicar of Ambrosden.—Oxford: Printed at the Theater, MDC.XCV."

[1] [For Ruskin's views on Goethe, see Vol. V. p. 330 *n.*; and for Rousseau, Vol. XVIII. pp. xxxviii., lxii.]

[2] ["The Hospice of the Great St. Bernard," No. 110.]

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about to receive a new guest. The contrast in feeling between this drawing and the old engraving will, I think, be at once felt by you; and both of them are characteristic, almost to extravagance, of the mental attributes of the age that produced them, which I shall be able to explain to you as you advance in general knowledge of the arts.

110. (My own copy of Turner's vignette of the Great St. Bernard, done absolutely as well as I could; which cannot be said of one in a hundred of my drawings. It is interesting as an exercise, because the accidents of Turner's rapid wash are all facsimiled by laborious stippling. The original drawing, I grieve to say, is now in America.[1] It is quite one of the first pieces of Turner's central time. Of its sentiment I think I need not speak.—1878.)

111. (Crypt of "Kirkstall Abbey," sketched by Prout, showing Prout's narrow sentiment fastening only on the picturesqueness of ruined masonry; but admirable for practice in that respect, and infinitely poetical and human and noble as compared with the inhuman and ignoble spirit of restoration.—1878.)

112. (Crypt of "Kirkstall Abbey," drawn by Turner, showing the depth of Turner's sentiment fastening, not on the physical, but the moral ruin—"Yea, the sparrow hath found her," etc.[2] Here, the cattle resting in perfect peace under the sacred vaults, and the last rays of the declining day fading from them, he shows through the arch the quiet trees and river-shore that he may know in what sweet places the abbey was built. It is curious that Turner

[1] [See Vol. XIII. p. 376 *n.*; and compare No. 150 in the Rudimentary Series (below, p. 214). Ruskin made this copy in 1857. His diary on January 26 says, "Working on Turner's St. Bernard all the morning with much more edification than success." Success came, however, in the end. Writing to his father on April 18, 1857, he says, "I showed my copy of St. Bernard to Colnaghi's people, Scott, etc., and they were very much surprised and pleased." He included the copy, with No. 150 of the Rudimentary Series, in his Exhibition of 1878: see Vol. XIII. p. 514.]

[2] [Psalms lxxxiv. 3. Compare what Ruskin says of the sentiment of this design in *Modern Painters*, vol. v. (Vol. VII. p. 434).]

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slightly exaggerates the stability, as Prout, monstrously, the ruin of the vaults above; Turner wishing to express their sanctity, and therefore their endurance, by God's blessing.—1878.)

113. ("Kirkstall Abbey," in the distance; engraving from one of the most exquisite of Turner's river-subjects. But observe that Turner's repetitions of any subject are always continuations of his poem upon it.[1] The sun has set now, the ruin is seen in the distance against the twilight, and "Maid Mary" is calling the cattle home. I cannot imagine that the fragment of the tower projects in reality to such an extent. It never caught my eye till my friend[2] noticed it, but observe what a curious illustration it is of what I was just saying of Turner's mind being set on the stability of the grand old masonry.—1878.)

114. ["Fribourg, Switzerland. Pen sketch, with old print beneath."] (This group will consist, when it is completed, of illustrations of what German and Swiss life were in their happiest associations with landscape about the beginning of this century. The pen-drawing in the upper subject is very good in the foliage, but I could not express what I wanted in the wall and rocks, and so gave in.—1878.)

118. The Baron of Zürlauben's House at Zug. These two plates, with their companion, No. 115,[3] are taken from the Baron's own important work on Switzerland, *Voyage Pittoresque dans les Treize Cantons*,[4] with which Turner was evidently acquainted. He was continually in the habit of adopting subjects that interested him from the works of other artists, when he thought them susceptible of farther

[1] [Compare on this subject Vol. VI. pp. 42 *seq.*, and Vol. XII. pp. 379–384.]
[2] [The Rev. D. P. Chase (see above, Introduction, p. xxiii.).]
[3] [In ed. 1: "with their companions, Nos. 65, 67, and 69."]
[4] [J. B. de la Borde: *Tableaux topographiques, pittoresques, physiques, historiques, moraux, politiques, littéraires de la Suisse. Tableaux de la Suisse ou voyage pittoresque dans les Treize Cantons . . . suivis de la description topographique, physique, historique . . . par M. le Baron Zürlauben:* Paris, 2 vols. in 3, 1780–1786, folio.]

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illustration; and I am quite certain that the two great subjects of the *Liber Studiorum*[1] are only amplifications by him of the two plates, from this old book, which I have now framed beside them. His drawing of Vevay (at Farnley) is little more than an investiture of the Baron's engraving with colour.

125.[2] ["The Worship of Pleasure": from Dürer's Apocalypse.] Whenever you have no time for long work, copy any piece, however small, of these woodcuts with pen and ink, with the greatest care. I will add sequels to each in a little while;[3] but I do not choose to disturb your attention by multiplying subjects. I want you to know every line in these two first: then you shall have more.[4]

I give you these two, rather than any others of the series, first, because there is the greatest variety of subject and woodcutting in them; secondly, because Dürer's power over human character and expression is shown definitely in them, together with his wild fancy; lastly, because they are full of suggestions of thought. I cannot give you any clue to the direct meaning of the chapters illustrated by them; nor will I enter here on any close inquiry as to Dürer's interpretations. But if you read them in their secondary and general purpose, and consider one as the worship of false wealth and intellect, and the other as the worship of false pleasure, you will probably get nearer their sense than by narrower[5] conjectures. It can hardly be doubtful that Dürer himself, (in his sympathy with whatever part of the

[1] [Ed. 1 adds "Nos. 68 and 70" (see under No. 119 *n.*, above); the plates were afterwards removed.]

[2] [In the *Catalogue of Examples*, and in ed. 1 of the *Catalogue of the Educational Series*, two woodcuts from Dürer's *Apocalypse* were included. In ed. 2 only one of the examples was retained, and the note was omitted. It is here printed from ed. 1. For other references to Dürer's "Apocalypse," see Vol. XIX. p. 260 *n.*]

[3] [Several other woodcuts by Dürer and his school were afterwards deposited in the Drawing School, though not placed in frames (see p. 308).]

[4] [The *Catalogue of Examples* adds here:—

"I meant to have given some pieces of them magnified, but have not had time; no work is so difficult."]

[5] [In the *Catalogue of Examples*, "more specific" for "narrower"; and, above, "39" for "one" and "40" for "the other."]

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Passion of the Reformation was directed against the vices of the Roman Church, but not against its faith,) meant the principal group in No. 125 to indicate the contentment of men of the world in a religion which at that time permitted them to retain their pride and their evil pleasures; and the wonderful figure of the adoring monk on the left, to express the superstition which could not be disturbed by any evidence of increasing sin in the body of the Church. But you had better read all as among the great designs which are produced almost involuntarily by a faithful workman's mind; and which are capable of teaching different truths to successive generations.[1]

147. ["Blair Athol (*Liber Studiorum*)."] This subject is on the stream which comes down from Glen Tilt, about half a mile above its junction with the Garry. The projecting rock is conspicuous, and easily found. You will think at first the place itself much more beautiful than Turner's study; the rocks are lovely with lichen, the banks with flowers; the stream-eddies are foaming and deep. But Turner has attempted none of these minor beauties, and has put into this single scene the spirit of Scotland.[2]

161. (St. George's bird, the Porphyrio, from Carpaccio's picture in the Church of San Giorgio de' Schiavoni at Venice. See my "Shrine of the Slaves," and Mr. Anderson's following essay, "The Place of Dragons."[3]—1878.)

168. (This group (168–167) begins with Giovanni Pisani, as the former with Nicolo Pisani. This sketch of mine was

[1] [The *Catalogue of Examples* adds:—
"For us, at present, it is entirely profitable, if read simply as the worship of false pleasure."]

[2] [The above note is here printed from the *Catalogue of Examples* (31 P), where, as it follows other subjects from the *Liber Studiorum*, it reads "this last subject," etc. The note was not included in either edition of the *Catalogue of the Educational Series*. Ruskin refers to the note in *Lectures on Landscape*, § 36 (Vol. XXII. p. 53), where the plate is reproduced.]

[3] [See *St. Mark's Rest*, §§ 28, 170; and *Lectures on Landscape*, § 70 (Vol. XXII. p. 53). A chromo-lithograph of the picture ("The Sultan and his daughter baptized by St. George") has been published by the Arundel Society.]

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made from the original sculpture in the Campo Santo at Pisa, which is altogether superb and matchless. I shall have much to say of it in the *Laws of Fésole*.[1]—1878.)

165. (Golden Eagle. Two studies from the life in the Zoological Gardens; the upper one good, the lower a failure in the feathers, but useful.[2]—1878.)

166. (Kite; again a study in Zoological Gardens.—1878.)

167. (Falcon; from Bodleian Missal, for practice in conventional drawing. I found it dreadfully difficult and have quite failed, but have reasons for keeping the drawing here till I can make a better one.[3]—1878.)

185. (Cattle, by Turner: quite insuperable in perfection of rapid sketching. What the qualities of the cattle are I will not venture to say.—1878.)

188. (Studies of the pig, by Bewick; entirely magnificent. See the enlargement of the little one in front of the group, second from the bottom, in *Ariadne Florentina*.[4]—1878.)

198. Rostrum of common prawn, magnified.

To show use of pencil and white for studies of organic form. It is nearly always necessary to make these on a larger scale than nature's, else it is impossible to express the refinements of structure: but they should not be drawn by help of a lens; they should be the easy expression on a large scale of the form, attentively observed by the naked eye, at the distance which the size of the object may render convenient.

[1] [A reference to the intended second volume of that book, which, however, was never published.]

[2] [See the reference to one of these examples in *Eagle's Nest*, § 156. The upper study is here given on Plate XLI. (see below, p. 179).]

[3] [See the reference to this example in *Eagle's Nest*, § 157.]

[4] [In Plate XXV., Vol. XXII.]

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202.[1] ["Study of Colour in Chinese Enamel."] The Oriental colour is more subtle than the Gothic; but the want of power over form indicates total inferiority of intellect and general art capacity. Compare the bird, here, with the perfect though quaint delineation of the Egyptians (13).[2]

This example may serve to remind you of the general principle for good colour which is stated in my *Elements of Drawing*: "Make the white precious, and the black conspicuous."[3]

204.[4] Letter of twelfth-century Norman MS., shewing the terminations of conventional foliage which develop afterwards into the finest forms of capital.

You cannot find better practice, after gaining some firmness of hand, than in endeavouring to copy rich letters of this period; the pen lines are always superb, and the colour delicate and simple: and all study of Gothic sculpture must begin by obtaining accurate knowledge of the forms of ornamentation developed in the twelfth century. I will arrange, in connection with these letters, a series of enlarged examples, for advanced practice; but they would be too difficult for present service.

206.[5] Letters of early thirteenth century, of fine style.

The examples from 204 to 208 are merely given as types of style, and standards of execution, for students who may previously have interested themselves in illumination: until I can add their illustrative sequels, they are useless for beginners.

They are copied from various MSS. in the British Museum; Nos. 19, 19 B, and 20, which are almost inimitable

[1] [This note is here printed from the *Catalogue of Examples*, No. 20 B.]
[2] [*i.e.*, No. 13 in the *Catalogue of Examples* (see above, p. 60).]
[3] [Vol. XV. p. 154.]
[4] [From the *Catalogue of Examples*, No. 17.]
[5] [From the same, No. 18; "from 17 to 20" in the Catalogue being here altered to suit the rearrangement.]

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in execution, are by my late assistant, Mr. J. J. Laing;[1] the rest by others of my pupils.

207.[2] Illumination of late thirteenth century, somewhat inferior in style and invention of decorative line, but very perfect in finish and in treatment of figures.

208.[3] Illumination of early fourteenth century. Finest style of that time; partly unfinished; showing the way in which the work was executed by the early illuminators.

212, 213. Pieces of still life, which, with 199 and 200, are enough to show you the management of colour with surrounding shadow, as opposed to flat tinting; but note further in the Hunt[4] its general look of greengrocery, and character of rustic simplicity, as opposed to the grave refinement of the Italian designers. Generally speaking, you will find our best modern art has something of this quality,—it looks as if done by peasants or untrained persons, while good Italian work is visibly by accomplished gentlemen.[5] The reason of this, of course, primarily is, that our artists do not think their general education of importance, nor understand that it is an essential part of their eventual art-power;[6] but it results also much from an Englishman's delight in taking his own way, and his carelessness and general ignorance of vital abstract principle, so only that he gets a momentarily pleasant effect; which carelessness he thinks a "practical" turn of mind in him. "I like to

[1] [For whom, see Vol. V. p. lxii.]
[2] [From the *Catalogue of Examples*, No. 19.]
[3] [From the same, No. 20.]
[4] [In the *Catalogue of Examples* the "Grapes and Peach" by William Hunt was No. 43, following the copy from Mantegna (now No. 221), and the note began thus:—
"It is not a first-rate Hunt; you shall have a better, some day, among the Standards: this, however, illustrates several matters of importance, and is placed here for present comparison, and eventual service.
"First I want you to notice its general look of greengrocery, and character of rustic simplicity, as opposed to the grave refinement of Mantegna. Generally speaking, . . ."
This drawing by Hunt was referred to in *Lectures on Art*, § 146 (Vol. XX. p. 138).]
[5] [On this distinction compare *Aratra Pentelici*, § 209 (Vol. XX. p. 355).]
[6] [Compare *Stones of Venice*, vol. iii. (Vol. XI. p. 53); *A Joy for Ever*, § 28 (Vol. XVI. p. 35); and *Cestus of Aglaia*, § 73 (Vol. XIX. p. 122).]

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see a thing *fudged* out," said William Hunt once to me.[1] Yes, but to see it felt out, and known, both out and in, is better still.

Nevertheless, the simplicity has its own charm, when it is modest also; as in Hunt and Bewick: unhappily there is a tendency in the modern British mind to be at once simple and insolent: a most unfortunate base metal.

Secondly, note of the method of work of this picture. It assumes that you are looking at the fruit very near it; and at that only. And the mode of finish is on those conditions admirable; but only on the condition, observe, that this piece of painting is to be no part of a larger scene. If these grapes were in the hand of a figure, and, to see the figure, you had to retire six or seven feet, all the laborious and careful completion of bloom would be useless and wrong.[2]

Lastly, note in the Hunt, that though the peach is yellow, and the grapes blue, it is as easy to throw the blue fruit before the golden one, as it would have been to throw a cluster of golden grapes before a blue plum. And be advised, once for all, that there are no such things as "retiring" or "advancing" colours;[3] but that every colour, well taught, is equally ready to retire when you wish it to retire, and to advance when you wish it to advance: and that you must by your own magic, and by that alone, command the delicate amber into the infinite of twilight, or complete it into the close bloom of the primrose in your hand.

[1] [See Vol. XIV. p. 445.]

[2] [The *Catalogue of Examples* here adds:—

"Here, 43 a, are bunches of black and white grapes, from Rubens' 'Peace and War,' in the National Gallery. Mr. Ward has fairly enough for my present purpose: he shall do it afterwards better, facsimiled the few touches, by which, in about ten minutes of the master's work, these masses of fruit have been set nobly in their place. The two examples will show you clearly the difference between genre painting and that of the great schools; only remember, that Rubens always errs by inattention and violence, and if the higher example had been by Titian, it would have seemed as complete as Hunt's, though majestic also."

Mr. Ward's study from No. 46 in the National Gallery was afterwards removed by Ruskin.]

[3] [On this point compare Vol. XIII. pp. 218, 374, 524, and Vol. XV. pp. 157, 361.]

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221. Cluster of leaves (real size) from the foreground of Mantegna's picture of the Madonna, with the Magdalene and St. John, in the National Gallery.[1] (By my assistant, Mr. W. Ward.)

We were both of us, however, foiled, successively, in trying to get the exquisite outlines of this cluster. But it will give you some idea of the symmetry and precision of Mantegna's design, and of his grave though, in this copy,[2] too pale, colour. Copy it as well as you can.

228. Psyche received in Heaven.

I cannot give you a better example of refinement of design obtained by perfectly simple and firm equality of outline; and of the decorative placing and arranging of every accessory. There is not a cluster of grass, nor are there two leaves set side by side, throughout the drawing, without perfectly invented decorative relation to each other.

225. Study from Tintoret.

The first drawing in this cabinet shows you the value of subdued tints in pale colour, designed without reference to light and shade; this study and the one preceding[3] may, in like manner, give you some idea of the subdued tones of dark colour employed in the higher schools of the Venetians after their complete acceptance of chiaroscuro as a collateral power.[4]

[1] [No. 274; for another reference to the picture, see Vol. XIV. p. 302.]

[2] [The *Catalogue of Examples* did not contain the words "in this copy."]

[3] [The one preceding is Burne-Jones's "Sketch for the Head of Danaë," to which in the *Catalogue of Examples* there is a separate note:—

"Showing better than any other modern example I have by me some parallel to the nobly subdued methods of colour employed in the thoughtful schools of the Venetians, after their union with those of light and shade."]

[4] [In the *Catalogue of Examples* the note was different:—

"As like Tintoret's colour as the material will permit, the picture is one gloom of black and crimson, lighted with grey and gold, and a type of all that is mightiest in the arts of colour and shade.

"Into the analysis of which we will try to enter farther hereafter: enough work is before us for our present strength."

The analysis would no doubt have been included in the intended, but undelivered, course on Tintoret (see Vol. XX. p. li.).]

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233. Head with crown of oak leaves. (Leonardo.)

Placed here merely to show the importance of firm outline even in delicate work; and as an exercise in point-shading. The head itself is quite characterless, a bad imitation of the antique, and the hair and wreath careless and commonplace. You may alter the disposition of any of the curves in these, without the least loss to the design (or rather attempt at design), but you will find you cannot alter one line or tress of Luini's Madonna (99) without instantly finding you have done wrong.

236. The Angels appearing to the Shepherds.[1]

In saying that this etching is an example of every kind of badness, I do not of course mean every kind of *weakness*, though Rembrandt is weak, at all points, compared to other painters of equally high reputation;—indeed, his chief charm with the public is in his doing better than amateurs what amateurs do. But this etching is an example of every vulgar method of work and habit of thought. It is ambitious, yet unscholarly; laborious, yet slovenly; minute without finish, gloomy without vigour, and careless without ease. Neither angels, men, cattle, or weeds, are in any one feature right, or in any one action decorous; long hours of toil have been spent in the ignoble attempt to get a candle-light effect, while all the principal figures in the subject are scrabbled entanglements of undecided line; and the effect of light is not got, after all.

In Turner's sepia sketch, 295, in Case XII., you may compare with this the work of a real master of chiaroscuro. The dashing in of the sky has not cost him ten minutes' labour, yet it is a creation, not only of light, but of exactly the quantity and kind of light he chooses; while Rembrandt works for hours (probably days) hesitating between the notion of a heavenly vision and of a sputtering candle. Finally, that you may better judge of the intelligence of

[1] [For another reference to this example, see *Cestus of Aglaia*, § 61 (Vol. XIX. p. 110).]

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form in the work, I have magnified the nearest wing of the angel, and set it, in the next frame, 287, under that of Dürer's "Greater Fortune"; and I hope you will have no difficulty, in this one instance at least, in knowing good work from bad.

288.[1] Calyx and stamens of bean-blossom (petals removed). Calyx and stamens of Rose Acacia-blossom (petals removed), both magnified; and blossom of Agrimony, natural size.[2] (R.) Pen and ink, on common blue-lined writing paper (leaves of my botanical note-book), touched with white.

You will find this a most wholesome and useful manner of drawing. Take care always to keep leaning well on the firm outline: it is much easier to draw things as the bean-blossom is drawn, than as the agrimony is.

256. Study of the wild carrot.[3] (Photograph from Dürer's drawing.)

I do not know if the original is in colour or not; probably in colour. But, as translated for us into brown, it is equally exemplary. You cannot copy it too carefully or too often.

257. Alchemilla. Copy of drawing by Andrea Amadio, in illustration of Benedetto Rino's Herbal. (1415.)

The wonderful MS. in St. Mark's Library, at Venice, from which this drawing is copied, contains the earliest botanical drawings I know, of approximate accuracy. They are, however, like all previous work, merely suggestive of the general character of the plant, and are very imaginative

[1] [From the *Catalogue of Examples*, No. 33 B.]

[2] [The blossom of agrimony was engraved for Ruskin by Mr. Allen (Plate XXXVI. here).]

[3] [The original is a water-colour drawing on parchment (in the Albertina Museum at Vienna). The note is from the *Catalogue of Examples*, No. 32 (see above, p. 66). Ruskin refers to this example in *Lectures on Art*, § 160 (Vol. XX. p. 154), where (as in the *Catalogue of Examples*) he calls it "wild wall-cabbage." In both editions of the *Catalogue of the Educational Series* it is called "wild carrot." It is, in fact, a study of the greater celandine (Schöllkraut), and Mr. Macdonald remembers Ruskin so describing it. A study of the leaf of the plant by Ruskin himself is in the centre of Plate 60 in *Modern Painters* (Vol. VII. p. 123).]

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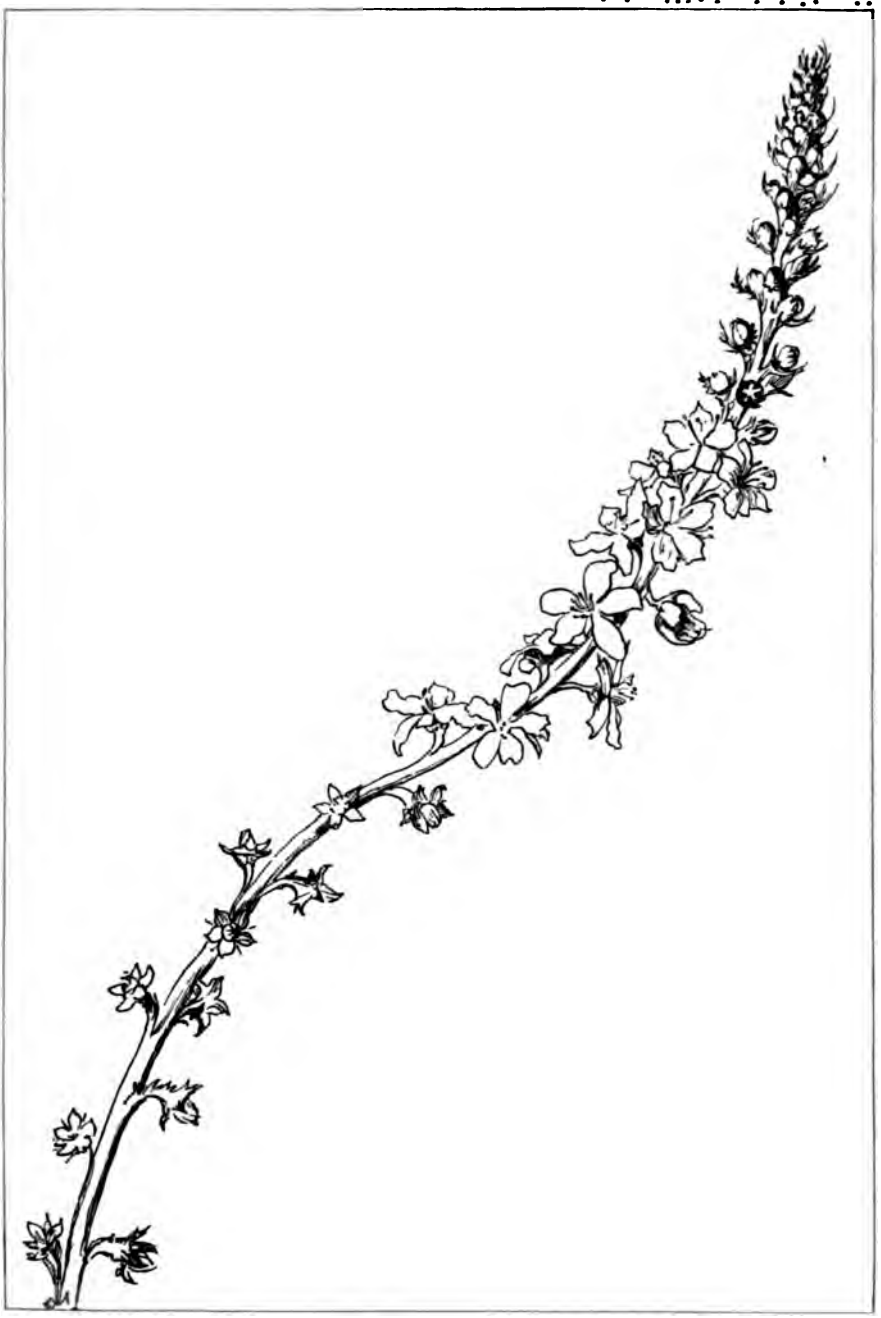

J. Ruskin

Etched by G. Allen
Vaus & Crampton sc.

Blossom of Agrimony

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in details. But I should like you to copy this one, because it will show you the delicacy and care of Venetian school-work; and farther impress on you the Venetian respect for law. Every plant, whatever its own complexity of growth, is reduced in this book to some balanced and ornamental symmetry of arrangement; not, as in our base mechanical schools, by making one side of every leaf or cluster like its opposite, but by making them different, yet lovely in relation.[1]

There is a beautiful piece of fancy in the page representing the common blue chicory. Its current Latin name in the fifteenth century, from its rayed form, was "Sponsa Solis." But its blue colour caused it to be thought of as the favourite, not of the sun only, but of the sky. And the sun is drawn above it with a face, very beautiful, in the orb, surrounded by vermilion and golden rays, which descend to the flower through undulating lines of blue, representing the air. I have never seen the united power of Apollo and Athena more prettily symbolized.[2]

[1] [The *Catalogue of Examples* did not contain the words "not, as in our base . . . relation."]

[2] [The *Catalogue of Examples* had the following additional passage:—

"I think, then, you cannot be introduced to the practice of colour under better augury than by this good old Venetian herbalist, with his due reverence for aerial and stellar influences; nor by any worthier plant than this wild one of the lowlands and of the hills; which indeed once grew freely with us 'in divers places, as in the towne pastures by Andover, and also upon the banke of a mote that encloseth a house in Bushey, fowerteene miles from London': and which I doubt not grows now, at least the Alpine variety of it, as it did then, 'on Bernard's Hill in Switzerland.' And with its fair little folded mantle of leaf, and Arabian alchemy, strong to heal wounds and to prolong youth, it may take happy place, with the white mountain Dryas, among the thornless roses.

"And now in beginning colour—remember once for all (and it is the main meaning of what I said long ago—'you are always safe if you hold the hand of a colourist'), that you cannot colour unless you are either happy as a child is happy, or true as a man is true—sternly, and in harmony through his life. You cannot paint without one or the other virtue—peace of heart, or strength of it. Somehow, the very colour fails, itself, under the hand which lays it coldly or hesitatingly. If you do not enjoy it, or are not resolved it shall be faithful, waste no time with it."

For other references to the alchemilla see Vol. VII. p. 124, and *Præterita*, i. § 186. The reference in the next paragraph is to *Modern Painters*, vol. iv. (1856), Vol. VI. p. 72.]

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268. Study of young shoot of box. Pencil, washed with cobalt and light red; outline here and there determined with the pen; buds touched with white—very badly, but, if I had begun to work upon them, the whole must have been completed.

I have sketched this rapidly to show you, in 32 B and C, the two uses of grey paper, for form seen in light against dark, and in dark against light, with power of final white in each.[1]

269. (This drawing, made long ago with extreme care from part of the background of Raphael's Madonna in the Tribune of Florence,[2] is valuable as representing, far more accurately than any extant engraving, the real grace of Raphael's stem-lines, though impossibly slender, and the variety of shape in touch by which he expresses leaf-character. Every one of the clusters here was copied touch for touch, and, I think, with considerable accuracy.—1878.)

288. (Mont Blanc, from St. Martin's: sketch made in 1874 from the Hôtel de Mont Blanc at St. Martin's. I think it one of the best sketches I ever made of the thing I have loved best. I place it here[3] for various reasons not just now to be told.—1878.)

[1] [The note on 268 is here added from the *Catalogue of Examples*, in which it was 32 C, 32 B being now No. 293 in the Rudimentary Series (below, p. 234).]

[2] [See above, p. 99; and compare *Lectures on Landscape*, § 91 (Vol. XXII. p. 64.]

[3] [*i.e.*, near other Alpine studies in the intended rearrangement of the Educational Series: see No. 111 in the Catalogue of 1878 (below, p. 151). He was at St. Martin in October 1874 on his return from Italy (see heading to *Fors Clavigera*, Letter 47), and tells something of his affection for the place in *Præterita*, ii. ch. xi. The sketch was included in Ruskin's Exhibition of 1878: see Vol. XIII. p. 517.]

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CATALOGUE OF THE EDUCATIONAL SERIES

1878

[WRITTEN FOR AN INTENDED REARRANGEMENT]

[The actual rearrangement was not carried out by Ruskin, nor did he complete his scheme for it. The greater number of the examples included in the MS. Catalogue of 1878 were also included in the Educational Series as originally arranged and as it still remains, or they are placed elsewhere in the Collection. The notes of 1878 on such examples have generally been incorporated (with the addition of brackets and the date to distinguish them) in Ruskin's printed Catalogue of 1874, given in the preceding pages. Sometimes, however, the notes are retained here, in order to preserve the connexion of Ruskin's remarks. In the following pages the scheme of rearrangement (so far as it is shown in the later MS. Catalogue) is given, with Ruskin's notes on examples not previously enumerated.]

1–7. (As in the former catalogue; for titles, see p. 75; for notes, pp. 104–109.)

8. *Studies of Leafage.*[1]

In this study the old man returns to the simplicity of the youth.[2] I made this sheet of drawings in 1875, lying among the geranium leaves in Malham Cove.[3] I like them all very much, and the student will do well to copy all of them but the large colt's-foot leaf on the left, drawn when I was tired; noticing that wherever the outline is broken or hesitating there is fault, but here praiseworthy fault in that it comes of effort to be scrupulously

[1] [These studies were afterwards removed by Ruskin.]

[2] [*i.e.*, to the simplicity of the study No. 6 as compared with No. 7, which was made twenty years later: see the notes, above, p. 109.]

[3] [See *Fors Clavigera*, Letter 58, where Ruskin describes himself as "quietly drawing ragged-robin leaves in Malham Cove." And compare *Proserpina*, i. ch. vii.]

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right. Nothing is more difficult than to say how far such conscientiousness should be allowed to trouble us; but, assuredly, sometimes the drawing should be corrected, at whatever cost of raggedness in outline, till the form is as true as we can get, and at other times the outline should be drawn decisively, whether the form be quite right or not. Only Leonardo or Dürer can be always decisive and always right.

9. (As in the former catalogue; for title, see p. 76; for note, p. 110.)

10–13. (As in the former catalogue; for titles, see p. 76; for notes, pp. 110–113.)

14. *Blue Iris.*[1]

The Greek fleur-de-lys, the "violet" of the poets.[2] It is an exquisite little Iris, never rising much more than six inches from the ground, opening only in the morning and closing gradually as the sun descends. It is quite supreme in every quality of purple and violet colour, precisely matching, when full blown, the colour of the Sicilian sea in sunshine.[3] I felt it quite impossible to paint the open flower, but this study feebly renders the beauty of its bud.

15. (No. 25 in the former catalogue; for title, see p. 77; for note, p. 116.)

16. *Wood Anemone.*[4]

The wood anemone, showing its relation to its triangular leaf. Beneath, a little study of fruit and leaf, by Miss Dundas, which I place here as entirely standard. It is perfectly easy and perfectly complete, and in qualities of actual realization, without reference to those of design, neither Dürer nor any one else could do much better.

[1] [Now No. 23 in Cabinet II. of the Working Series (see below, p. 303).
[2] [Compare above, p. 112.]
[3] [Ruskin had been to Sicily in 1874; sketches at Palermo and Taormina are in the Collection (pp. 34, 43, 304).]
[4] [Now No. 251 in the Rudimentary Series (see below, p. 231).]

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17. (No. 23 in the former catalogue; for title, see p. 77; for note, p. 116.)

(The remainder of the drawings in this cabinet are temporarily placed here. I hope eventually to complete it with chosen examples of flower painting by perfect masters.[1])

18–25. (Blank; but Ruskin pencilled "18 is to have the strawberry leaf put into it. Then 19–24 to be emptied [*i.e.*, for the intended "Examples by Perfect Masters"], and 25 has the rose"; that is, his drawing of the wild rose which is now No. 238 in the Rudimentary Series.)

26. *Study from a Panel of the Font in the Baptistery at Pisa.*[2]

In connection with the series of Greek plants, given in the last cabinet, I am now going to give examples of Greek feeling for colour and form of the most elementary kind. But I place this for the first of the series because it at once explains, beyond any possibility of mistake, the essential points of Greek work, as distinguished from barbaric. Primarily, natural life, as opposed to monstrous or inhuman; secondly, order, as opposed to phantasy and to licence; and, lastly, the consummate grace of rest as opposed to the grace of action. These points have often been dwelt upon in my lectures;[3] but I was never able completely to illustrate them by any single piece of art, until I saw and drew this one.[4] For the fact is that the Greeks did not arrive themselves at these three principles at the same time. They did not reach their perfect naturalism till they had lost their love of symmetry and order; and it is only in this inherited school of Greek work at Pisa in the twelfth

[1] [The original arrangement remained, however.]

[2] [Plate XXXVII. here (see overleaf). The drawing is now No. 99 in the Reference Series; above, p. 36. For other references to it, see *Val d'Arno*, §§ 11, 12.]

[3] [For these three characteristics of Greek art, see (1) *Aratra Pentelici*, §§ 182, 202; (2) *Queen of the Air*, § 169; (3) *Aratra*, § 192 (Vol. XIX. p. 414; Vol. XX. pp. 333, 339, 348).]

[4] [In 1872, as appears from the passage in *Val d'Arno*.]

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century that the entire unity of their qualities may be seen in balance. It will be felt at once how the quiet humanity of this head differs from everything Norman or German of the same period, how the exquisite order of its hair, of the folds of the beard, and of the leafage by which it is encompassed, separates itself from the confused intricacy of Arabic or other barbarous ornamentation, and, lastly, how the more or less languid grace of its undulating curves expresses a temper, capable of action indeed, but triumphing in repose, while the elasticity and spring of Gothic foliage as distinctly indicates a temper incapable of rest, unless fatigued. The introduction of the red and black mosaic on the flat ground and the black beads in the eyes complete this piece of work as a general symbol of all that the Greeks meant to praise by their term ποικιλία.[1]

27. *A Greek Vase* (?).[2]

Showing the essential conditions of ornament in Greek vase painting of the earliest school. Its restriction between horizontal lines appears to me much connected with their active sea life; and as the vase turned upon the wheel the tracing of these level lines by the steady pencil was, I think, associated more in the workman's mind with his pleasure in the sea horizon or in the extent of some fruitful plain, than with the plinths and other mouldings which afterwards carried the same delight in horizontal lines into the ruling forms of his noblest architecture. It is very interesting to find the same pleasure in the horizontal bar governing the otherwise totally different mural designs of the two great sea-nations of Italy — Pisans and Genoese: — sea-nations I call them more than Venetian, because they left the Val d'Arno and the Apennines to dwell upon the waves in pure love of them, while the Venetian was only driven to them in exile.

[1] [On this subject, see Vol. XX. p. 349 *n.*]

[2] [Ruskin often did not put any titles to the notes in the MS. Catalogue, and in this instance identification has not been found possible.]

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Study from a Panel of the Font in the Baptistry at Pisa

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Study of a Palace at Pisa

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28. *Studies of a Palace at Pisa.*[1]

I place next the most beautiful instance I ever saw of the use of these horizontal lines by the Pisans, and of the use of inlaid marbles in association with the Gothic forms which they had derived from the North. This palace, on the south side of the Arno, is, I suppose, of the early fourteenth century, and especially delightful to me in the proportions of its shafts and arches, and in the treatment of its decoration; with full trust in the spectator's careful watchfulness of the slightest variations, venturing all claim upon his admiration on the disposition of four flower-like stars, four coats of arms, and two crosses at the top.

The lower drawing is an enlargement of one of the windows as seen from below. It ought to have been semicircular; but I cannot draw from nature otherwise than as she sits (or stands) to me, and this was the real look of the window from the point, steeply beneath it, where I stood. To make it quite right the verticals should have been in retiring perspective; but this would have been too offensive, and the error must, therefore, be pardoned.

29. *Studies of the Colosseum.*[2]

Studies from the Colosseum and Temple of Janus at Rome, exhibiting, in the corruption of Greek architecture, one more character in which our architects rarely believe, the free-handed drawing of curves. The mouldings in the drawing on the right hand, round one of the arches of the Temple of Janus, are not thus distorted by my carelessness; they are so cut by the mason with the free chisel.

30. (No. 38 in the former catalogue; for title, see p. 78; for note, p. 118.)

31. (No. 37 in the former catalogue; for title, see p. 78; for note, p. 118.)

[1] [These studies are now No. 86 in the Educational Series (see above, p. 82). The upper study is Plate XXXIX. here.]

[2] [This example is now No. 101 in the Rudimentary Series (below, p. 198); inscribed "Studies of Colosseum, 1877." In water-colour and pencil.]

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32–100. (The MS. Catalogue does not enumerate or describe these.)

101. (As in the former catalogue; for title, see p. 84; for note, p. 127.)

102. (No. 105 in the former catalogue; for title, see p. 84; for note, p. 127.)

103. (No. 106 in the former catalogue; for title, see p. 84; for note, p. 127.)

104. (As in the former catalogue; for title, see p. 84; for note, p. 127.)

105. (No. 103 in the former catalogue; for title, see p. 84; for note, p. 127.)

106. (No. 111 in the former catalogue; for title, see p. 85; for note, p. 133.)

107. (No. 112 in the former catalogue; for title, see p. 85; for note, p. 133.)

108. (No. 113 in the former catalogue; see, for title, p. 85; for note, p. 113.)

109. *Sunrise on Etna.*[1]

Etna, at daybreak, half-past five o'clock on an April morning. The white vapour is not smoke but pure steam. I hope to better the sketch, but the solemnity of the scene itself justifies me, I think, in placing it here, for I never, until I saw it, had myself any conception of the purity of the stream of volcanic cloud, nor of the way it became heavenly cloud at last in peace. The height of the pillar above the crater is about 2000 feet, and its breadth about a quarter of a mile.

[1] [This water-colour drawing is No. 42 in Cabinet II. of the Working Series (see below, p. 304).]

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Twilight on Etna
1874

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110. *Twilight on Etna.*[1]

Etna in twilight; the volcanic vapour changing partly into *cumulus*, partly into *cirrus* cloud. I made both these sketches from Taormina in 1874.

111. *Alpine Studies.*[2]

The upper subject in this frame was one of the most solemn things I ever saw in the Alps; the moon-lighted clouds following the outline of the Aiguilles with a drifting halo. It was daubed in on the instant with one candle so that I might see out of the window clearly, and not touched afterwards. I have no time now to say why I want to keep so slight a thing; nor that below it, except as a companion to the one following.[3]

112. (No. 288 in the former catalogue; see for title, p. 100; for note, p. 144.)

113. (No. 110 in the former catalogue; see for title, p. 85; for note, p. 132.)

114. (As above; see for title, p. 85; for note, p. 133.)

115–163. (Not enumerated or described in the MS. Catalogue.)

164. (No. 163 in the former catalogue; see pp. 89, 135.)

165–167. (As in the former catalogue; see pp. 89, 136.)

168–171. *Studies of Birds* (H. S. Marks, R.A.).

(168.) Vulture; studied in the Zoological Gardens by Mr. Stacy Marks, by whom also are all the studies to the end of this group. They are all entirely magnificent, and

[1] [Plate XL. here. This water-colour drawing is No. 45 in the same cabinet (see below, p. 304).]
[2] [These studies were afterwards removed by Ruskin.]
[3] [Namely, "Mont Blanc from St. Martin."]

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the best work, next to Turner, for water-colour practice in the schools. They will, I hope, be fully spoken of in my lectures.[1] They are not yet completely arranged, and I admit for the present, with the eagle and vulture, the stork and cockatoo for comparison of the structure of the beak.[2]

172–188. (Not enumerated or described in the MS. Catalogue.)

189. *Carpaccio's Signature, held by a Lizard* (copy by Ruskin).[3]

The student will be surprised at first by the placing of this example in the group of domestic animals. If he will recollect Horace's measure of contented possession:—"Unius sese dominum fecisse lacertæ,"[4] he may feel that the lizard is indeed the best of all introductions to the races of living creatures meant for our companions. It may further interest him to hear that when I was an undergraduate I was formally invited by Dr. Buckland to

[1] [This was not done, for Ruskin presently resigned the professorship; though in one of his later Oxford lectures he said incidentally that "Stacy Marks had produced the first perfect pictures of birds" (E. T. Cook's *Studies in Ruskin*, p. 210). Letters from Ruskin to Marks, praising these studies, are reprinted in a later volume of this edition from the artist's *Pen and Pencil Sketches*, 1894, vol. ii. pp. 171 *seq.* See also Vol. XIV. p. 278.]

[2] [These studies are now in the Rudimentary Series, Nos. 183 *seq.* (see below, p. 227); while others are in the "Long Cabinet" (p. 306).]

[3] [This water-colour drawing is now No. 171 in the Educational Series (see above, p. 458). The signature is "Auctor Carpathius Fingebat MDII." Ruskin has inscribed on the mount:—

"Carpaccio's signature exactly under the elbow of the body of St. Jerome in the Burial of St. Jerome; 2 inches beneath it. This the real size, but impossible to draw it delicately enough."

Compare *Lectures on Landscape*, §§ 71, 86 (Vol. XXII. pp. 54, 62). For a description of the picture (in the Church of S. Giorgio de' Schiavoni at Venice), and a notice of this signature, see *St. Mark's Rest*, § 183. Below the copy of the signature is a pencil study, thus inscribed:—

"Form of dragon which the present St. George of England has to conquer. Wings gone to nothing. Throat become everything. (He has not even a respectable or decent Devil to fight.) Sketched from bas-relief of St. George, contrasted with Carpaccio, on outside of S. Giorgio de' Schiavoni, Venice. J. R., 1882."

The date is that of Ruskin's note, not of his making the sketch; he made the sketch in 1870, as appears from a letter to Professor Norton (given in a later volume) of June 12 in that year.]

[4] ["Horace" is a slip for Juvenal (see iii. 231); a proverbial expression meaning "to get a little place of one's own, even if only large enough for a lizard."]

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his house in Tom Quadrangle, Christ Church, to breakfast with some polite little green lizards; I think from Carolina, where their duty is to keep the flies off plates.[1] The mystic meaning of Carpaccio in placing his own signature in the charge of animals is illustrated in my Lectures.[2] What the creature which ought to be domestic may become, if we neglect it, is seen in the example below.[3]

190. (No. 161 in the previous catalogue; see pp. 89, 135.)

191–197. (Not enumerated or described in the MS. Catalogue.)

198. (Turner. No. 185 in the previous catalogue; see pp. 91, 136.)

199. (Bewick. No. 188 in the previous catalogue; see pp. 91, 136.)

200. *First sketches for "A Little Music" and "A Windy Day at the Seaside"* (Leech).[4]

I place these drawings reverently with Turner's work and Bewick's, equal to either of them in execution, so far as they go. (They can only claim their place here for the sake of the Skye-terrier, and yet they are partly well placed in a deeper sense; for the master always regards man himself in little higher light than that of the most amiable and amusing of domestic animals.) They represent a power of the English mind to which we certainly owe part of our greatness, and, I believe, still more of our virtue. It is becoming every day a matter of greater interest to me,

[1] [For this incident, see *Præterita*, i. § 231.]

[2] [The beauty of Carpaccio's signature, held by a lizard, is pointed out in *Lectures on Landscape*, § 71 (Vol. XXII. p. 54), and *St. Mark's Rest*, § 183. Its mystic meaning is not there discussed, but for Carpaccio's fondness for animals, and the meaning of their introduction into his pictures, see *Fors Clavigera*, Letter 74.]

[3] [That is, below in the frame; the pencil study described at the bottom of p. 152.]

[4] [These sketches were removed by Ruskin in 1887. For his appreciation of John Leech, see Vol. XIV. pp. 332–334, where, however, Ruskin says of Leech's drawings: "I will not have any in Oxford while I am there, because I am afraid that my pupils should think too lightly of their drawing as compared with their other studies, and I doubt their studying anything else but John Leech if they had him to study."]

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as a moral and metaphysical question, to determine the share which English humour has in completing our courage and affection, in enabling us to bear hardship with a smile and convey reproof in play. I believe the total want of this faculty in the Italian mind to be at the root of much of its cruelty, and to give more dangerous languor to its vices; and I would have endeavoured for many such reasons, to multiply examples of John Leech's work in this collection, but that I too sorrowfully know that, if I did so, my younger pupils would look at nothing else. They cannot look at these two pieces, however, with too frequent and reverent attention; for they will explain to them much of what they cannot at present understand in Turner's pencil-drawing. They will continually find me praising such and such pieces of sketching as consummate, without perceiving in them anything more than anybody else could do. But that is because they have never looked at rocks, trees, or clouds enough to recognise the likeness of them, while they have looked at people enough themselves to comprehend in a moment what the drawing indicates. They feel at once, for instance, the firm standing of the tall gentleman on the left, in the upper piece, and the harmony of that attitude with the more or less muscular outlines of his figure; they feel also in a moment the infirm standing of the gentleman in spectacles opposite him, and the harmony of that position with the evidently thin and undeveloped anatomy of his frame and uncertain expression of his face; but they would never recognize in a Turner foreground the lines of similar precision which would distinguish the stability and bending strength of a rock of gneiss from the fissured crumbling of a piece of sandstone, or the relation of the forms of a tree-stem to the action of its branches and looseness or density of its foliage. They supply, with ready imagination, in the lower subject, the folds of petticoats troubled by the breeze, and the colour of faces contending with it, but would be totally helpless to complete, having only the same number of lines

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given them, the wreaths of a storm-cloud suggested by Turner with equal faithfulness, or to rejoice in the hues with which they were meant to be illumined.

201–213. (Not enumerated or described in the MS. Catalogue.)

214. (Now 25 in the Standard Series; for the note, see p. 23.)

[Here the MS. Catalogue ends with the following note:—

> "The rest of the examples in this group are unarranged, but the terminal one, the Martyrdom of St. Ursula, will not be removed."

Ruskin's drawing of St. Ursula on her bier is in the actual arrangement No. 106 in the Rudimentary Series (see below, p. 200 *n.*, for Ruskin's study of St. Ursula on her bier).]

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III

CATALOGUE OF THE RUDIMENTARY SERIES

(1872, 1878)

WITH

"INSTRUCTIONS IN THE PRELIMINARY EXERCISES"

(1872)

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INSTRUCTIONS IN PRACTICE

OF

ELEMENTARY DRAWING,

ARRANGED WITH REFERENCE

TO THE FIRST SERIES OF EXAMPLES

IN THE DRAWING SCHOOLS

OF THE

UNIVERSITY OF OXFORD.

By JOHN RUSKIN,

HONORARY STUDENT OF CHRIST CHURCH; HONORARY FELLOW OF CORPUS CHRISTI;
AND SLADE PROFESSOR OF FINE ART.

1872.

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[*Bibliographical Note.*—Of this catalogue there are at least five different editions; and as the bibliographical detail is somewhat complicated, it will be useful to give first a short general statement. The catalogue in one form or another has contained (*a*) "Introductory Notice"; (*b*) "General Arrangement of the Rooms and of the Collections"; (*c*) "Catalogue of the Rudimentary Series"; and (*d*) "Instructions in Use of Rudimentary Series." Edition 1 contains (*a*), (*b*), and (*c*), but only a portion of (*d*). Edition 2 contains only (*b*) and (*c*). Edition 3 (in one of its forms) contains (*a*), (*b*), (*c*), and (*d*). Editions 4 and 5 contain (*b*), (*c*), and (*d*), but not (*a*). There are also textual differences between all the successive editions. None of the editions were published for sale; copies were placed in the Drawing School and given to students.

First Edition (1872).—The only copy of this which the editors have seen is in the possession of Mr. George Allen. It has no title-page, but there must have been one, for the "Introductory Notice" with which the text begins is on pp. iii.–iv. This Notice is here reprinted (pp. 165–167). On p. 1 is the following drop-title: "Instructions in Elementary Drawing." "I. General Arrangement," etc. (here pp. 169–171), pp. 1–3. "II. Catalogue of Rudimentary and Reference Series" (here pp. 172–234), pp. 4–26. "III. Instructions in Use of Rudimentary Series" (here pp. 235–264), pp. 26–44. The text breaks off abruptly after six lines on p. 41, the rest of the page being blank (see here p. 250).

There are headlines throughout, each part having its own title on both sides of the page. There is no imprint. Copies of this issue of the catalogue were placed in the School in April 1872, stabbed and without wrappers. Square octavo (printed in half-sheets).

Second Edition (1872).—Royal octavo, pp. 26, containing pp. 1–26 only of the first edition (with a few revisions). No title-page. Drop-title on p. 1 as before. The title of Part II. is now "Catalogue of Rudimentary Series," instead of "Catalogue of Rudimentary and Reference Series"; and there is a corresponding change in the headlines. Ruskin had remembered that the original heading was confusing, in view of the existence of a separate "Reference Series." Issued stabbed and without wrappers.

Third Edition (1872).—It has been said above that there are "at least five different editions." This expression is used because the editors classify under "Third Edition" two issues which are somewhat different. The following description applies to both issues alike. The title (on wrapper) is as shown here on p. 159. On p. 1 is a drop-title as before. Royal octavo (printed in half-sheets), pp. 55. "General Arrangement," pp. 1–3; "Catalogue of Rudimentary Series," pp. 4–26; "Instructions in Use of Rudimentary Series," pp. 27–55. The text was again slightly revised. Also the text on pp. 42–44 of ed. 1 were transferred to pp. 52–55, pp. 41–52 being occupied by fresh matter. No imprint.

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In some copies (such as the one described in the *Bibliography* of Wise and Smart) this edition was issued in paper wrappers of a pale grey colour.

In others (such as one in the possession of Mr. William Ward) there are no wrappers. But four pages (i.–iv.) are added in front; on p. 1 is the full title (as here given on p. 159); and on pp. iii., iv. is the "Introductory Notice" slightly revised from ed. 1.

Fourth Edition (1872).—The title (on the front wrapper) reads :—

> Instructions | in the | Preliminary Exercises | arranged for the | Lower Drawing-School, | Oxford. | By | John Ruskin, | Slade Professor of Fine Art. | [*Rose.*] | 1872.

Royal octavo (printed in half-sheets), pp. 55. The collation is as in the preceding edition, except that there is no drop-title on p. 1. The text was again revised, and the catalogue is dated at the end of p. 55 "Corpus Christi College, Nov. 1st, 1872." The imprint on the reverse of p. 55 is "London: | Printed by Smith, Elder and Co., | Old Bailey, E.C." Issued in paper wrappers of a pale grey colour.

Fifth Edition (1873).—The text was once more revised (the date at the end, however, remaining the same). The date was changed on the wrapper; and the imprint became "London: Printed by | Spottiswoode and Co., New Street Square | and Parliament Street." Otherwise this edition corresponds with the Fourth.

Variæ Lectiones.—Some of the different readings are given in footnotes, and to them a reference only is here supplied. In ed. 1 there were a large number of misprints. The mention of a few of these will suffice to enable collectors to identify editions. Thus in No. 89 ed. 1 has "Giotti's"; in No. 93, "Castelbacco"; and in No. 132, "Moynex."

Introductory Notice.—Line 23, ed. 1 reads "at stated hours" instead of "at hours . . . *Gazette*"; line 37, ed. 1 omits "also" before "named"; line 45, ed. 1 reads "now" before "approximately," and ". . . to retain, and the following . . ."

General Arrangement, etc.—Line 16, for an additional passage in eds. 1, 2, 3, 4, see p. 169 *n.*; line 45, ed. 1, 2, 3 reads "are" for "have been made under my direction"; line 47, eds. 1, 2, 3 reads ". . . an interesting and not uninstructive example of water-colour painting of the old school. None of these paintings . . ."; last lines and footnote, see p. 171 *n.*

Catalogue.—In all previous editions the examples were numbered "$\frac{R}{1}$," "$\frac{R}{2}$," and so on; here simply "1," "2," and so on.

First Cabinet, First Section.—No. 1, eds. 1–3 omit "E." No. 2, eds. 1–3 omit the footnote. No. 4, eds. 1–3 have "M." for "A. Macdonald." No. 5, "M. (G. Allen, *sc.*)" for "A. Macdonald." No. 6, "M." for "M. (G. Allen, *sc.*)." No. 11, ed. 1 omits "of Castile." No. 12, "Old Engraving" for "E."

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Second Cabinet, Second Section: see p. 178 *n.* No. 40, ed. 1 reads ". . . Nest, background (enlarged) . . ." No. 48, "Leontines" in all previous editions is here corrected to "Leontini."

Third Cabinet, First Section.—No. 53, ed. 1 misprints "Canthaerus" and does not contain the footnote. *Second Section.*—Nos. 68–72, ed. 1 has "E." for "A. Dürer." No. 69, ed. 1 entitles it "The Golden Candlestick."

Fifth Cabinet.—For a heading in ed. 1, see p. 198 *n.* No. 89, see p. 193 *n.* No. 105 (see p. 200 *n.*). No. 114, ed. 1 misprints "Gremer's" for "Grüner's."

Sixth Cabinet.—For a heading in ed. 1, see p. 206 *n.* Nos. 128–130, ed. 1 omits "in colour." No. 135, ed. 1 reads "Prout"; eds. 2–4, "P." No. 144, all previous editions read also "Heywood" for "Haywood."

Seventh Cabinet: see p. 215 *n.*

Ninth Cabinet.—Page 228, line 3, "Curacci's" in all previous editions is here corrected to "Cuvier's."

Tenth Cabinet.—For a heading in ed. 1, see p. 229 *n.* No. 230, eds. 1 and 2 misprint "Florae" for "Florae."

Eleventh Cabinet.—For a heading in ed. 1, see p. 231 *n.*; line 11, eds. 1 and 2 misprint "commensurate" for "consummate"; lines 14 and 15, eds. 1, 2, 3 do not contain "(presented . . . collection)."

Twelfth Cabinet.—No. 292, ed. 1 reads "Complete light and shade study of leafage"; and so in 293. No. 299, eds. 1–4 misprint "C" for "G." Allen.

Various alterations in numbers made in this edition, owing to the references in the Rudimentary Catalogue being to ed. 1 of the Educational Catalogue, etc., need not here be enumerated.

Some alterations have also been made in the Catalogue, as required by rearrangement of the examples. See Nos. 68, 111, 112, 151 *seq.* (p. 215 *n.*)

Notes from the MS. Catalogue of 1878 (see p. 265) have been inserted throughout, and one note from the *Catalogue of Examples* (see p. 207).

Instructions in Use of Rudimentary Series.—The paragraphs are here for the first time numbered.

§ 1, line 16, eds. 1, 3, and 4 do not contain the reference ("Inaug. Lect.")

§ 9, line 2, eds. 1, 3, and 4 read "Juncus Lævis. Smooth rush. This is Ray's name . . ."

§ 10, line 9, eds. 1, 3, and 4 do not contain "(Folio 1)"; line 13, eds. 1, 3, and 4 print the footnote in the text "(Sibthorp . . . edge)"; line 14, eds. 1, 3, and 4 add "rudely and coarsely" before "sketched"; line 19, eds. 1, 3, and 4 print the footnote in the text.

§ 12, line 9, all editions hitherto have misprinted "A C B *b*" for "A *a*, B *b*."

§ 13, line 7, eds. 1, 3, and 4 do not contain the footnote.

§ 14, lines 20 and 21, eds. 1 and 3 read ". . . Fig. 7. But hitherto we have thought . . ."

§ 15, line 14, eds. 1, 3, and 4 do not contain "by modern work"; line 27, eds. 1, 3, and 4 read "Indian" for "Venetian."

§ 17, page 250 here, ed. 1 ends after the asterisks, the rest of the

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page being blank. It resumes (on p. 42) at § 28: "The normal methods of chiaro-oscuro study are:— . . ."

§ 22, line 26, eds. 3 and 4 do not contain "(See example, R. 301)."

§ 23, line 20, eds. 3 and 4 do not contain "(See example, R. 302)."

§ 28, line 8, ed. 1 here resumes as just stated; for ed. 3, see p. 261 *n.*

§ 29, line 7, see p. 262 *n.*

§ 31, line 27, eds. 1 and 3 end at "this drawing."

Ruskin's own copy of the *Instructions* contains various corrections. In § 2, line 2 (p. 235), the addition of "E 25 and" is made in accordance with it. On p. 236 lines 2 and 4 are here corrected, in accordance therewith, from ". . . paint the cup of the yellow which is its yellow, and the stalk of the green which is its green, and the white petals of . . ."

On p. 237, line 5, the words "their invention requires" are substituted for "need."

On p. 238, § 6, Ruskin in one of his copies scratches out the passage from "These are two parts of every flower" down to ". . . and its corolla three" (line 2 of § 7 on p. 239). But in another copy he retains the passage, substituting, in line 8 of § 6 (as here), "school teaching of art" for "system here at Oxford."

On p. 241, line 3 of § 9, the words "serviceable for carpet, chair, and candle" are substituted for "for floor, chair, and candle."

On p. 242, line 1 of § 10, "these" for "the."]

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INTRODUCTORY NOTICE

Two schools of drawing are now open at the University Galleries, under the direction of the Slade Professor, and the superintendence of a Master appointed by him, Mr. A. Macdonald.

One is for members of the University only; the other for general students, who do not intend to become artists, but wish to obtain such knowledge of art, and such experience in the practice of it, as properly rank among the elements of liberal education.[1]

The present Slade Professor conceives his duty to be limited to the teaching of these two classes of students. He thinks that the education of artists should be in the schools of their own academy,[2] and that of artisans in schools of their own guilds.[3] But he has pleasure in seeing an elementary school for artisans conducted, in the buildings belonging to the University, by the Master of the University schools; though he desires it to be understood that the systems of instruction are necessarily distinct, and that he is not responsible for any methods of art-education relating to manufactures.[4]

[1] [Compare the Inaugural Lecture; Vol. XX. pp. 17 *seq.*]

[2] [See below, p. 209; and compare Vol. XV. p. xxi.; Vol. XVI. p. 456; and *Eagle's Nest*, § 18 (Vol. XXII. p. 135).]

[3] [On this subject, see Vol. XVII. pp. 426, 427.]

[4] [Before the Slade Professorship was established, a School of Art in connexion with South Kensington was held at the University Galleries, under the superintendence of Mr. A. Macdonald. There were day classes, and also evening classes for the benefit of persons otherwise engaged during the day. When Ruskin became Professor the day classes were merged in his "two schools," as described above; the evening classes were continued under Mr. Macdonald in a room in the basement. These latter classes were subsequently transferred from the Galleries to the town, but Mr. Macdonald still teaches at them.]

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Of his own schools, that for members of the University will be daily open for practice, from 8 A.M. till 6 P.M.; and Mr. Macdonald will give lessons there at hours stated from time to time in the *University Gazette*.[1]

Three hundred examples of methods of art are placed in it, chosen not only with a view to immediate practice, but for general study at such chance time as men engaged in severer work may be able to spare. This series of examples is catalogued and described separately. It is always referred to as the Educational Series (contracted, Edu.).

Besides these, the University school contains the examples placed in large frames,[2] for occasional reference, or as standards of perfect method (see the following account[3] of the arrangement of the rooms).

The school for general students will be open only at fixed hours, also named from time to time in the *University Gazette;* but Mr. Macdonald will devote his time chiefly to its superintendence, because his help will be most required in the early stages of practice; and the younger members of the University, who enter Mr. Ruskin's lecture-class, will be required to show themselves capable in the exercises of this school before they enter the upper one.

Three hundred examples are placed in this school also. They are approximately in the order which they are to retain. The following instructions specify the methods which Mr. Ruskin wishes to be pursued in their use.

This series will be referred to generally as Rudimentary (contracted, R.), though it contains some examples of the highest art. Its several pieces are numbered R. 1, R. 2, etc., from 1 to 300. The directions for its use are

[1] [Various notices of the kind appeared from time to time in the *Gazette*. The general arrangements still remain the same as in Ruskin's time. Classes for members of the University are held on Monday, Tuesday, Thursday, and Friday afternoons, and general classes at other times, while the School is open for practice to members of the University daily.]

[2] [That is, the Standard and Reference Series.]

[3] [See pp. 169–171.]

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written, for more clearness and ease, in the manner of a letter; and they are supposed to be addressed to well-educated young people of from twelve to fifteen, entering first on the study of drawing. Guidance made intelligible to these will be, on the whole, most serviceable to all; and what may seem too simple, must be forgiven by the more advanced for the sake of the younger student. And if here and there, necessarily, with reference to points of ultimate practice, the explanations become obscure, the young must in like manner forgive the difficulty. Mr. Ruskin has perfect confidence in Mr. Macdonald's power to make every part of the system adopted both intelligible and practicable; and depends on his choice of such examples out of the series as may be most useful to each student.

CORPUS CHRISTI COLLEGE,
4th April, 1872.

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CATALOGUE OF THE RUDIMENTARY SERIES

I

GENERAL ARRANGEMENT OF THE ROOMS AND OF THE COLLECTIONS CONTAINED IN THEM

THE north extremity of the lower room[1] in the University galleries, including the semicircular alcove on the west side, is set apart for members of the University, and contains the Educational Series (now complete), in the small cabinets, and the chief portion of the Reference Series, in the eight large cabinets placed round the alcove.

For the present the Standard Series, being few in number, is included in the Reference Series. If, therefore, a drawing is referred to as Edu. 1, or Edu. 2, and the like, it is in one of the twelve small cabinets in the northern division of the rooms. If noted as Ref. 1, Ref. 2, etc., it is in one of the large cabinets.[2] But if as R. 1, R. 2, etc., it is of the Rudimentary Series, and is in one of the twelve small cabinets in the southern division of the room reserved for general students.

The Turner drawings in the Educational and Reference[3] Series, and, in the Rudimentary, 14, 126, 127, and 800, are

[1] [That is, the large room on the ground floor, now known as "The Ruskin Drawing School." The "upper room" is a room on the first floor which adjoins the gallery containing the collection of Turner drawings presented by Ruskin, and which is known as "The Professor's Room."]

[2] [In fact, however, Ruskin in his lecture noted Nos. 1–50 as "S."]

[3] [Eds. 1–4 add here:—

"... in the Educational and Reference Series, Ref. 2, Ref. 3, and Edu. 140, are of the highest interest and value. It will not, I hope, be attributed to ostentation if I state what I think should be known as an indication of the real quality of the drawings, that Ref. 2 cost me 500 guineas, and Edu. 140, small as it is, 650. It will be ultimately

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of very great interest; but the student is requested at once to note that the vignettes R. 145, R. 146, R. 147, R. 148, and R. 149, are only copies of the vignettes by Turner in the National Gallery. They are executed with admirable skill by my assistant, Mr. Ward, and will be of great service to us, but they must be distinguished carefully from the real Turners in the Series.[1]

R. 300 is unique, as far as I know, among Turner's sepia sketches, for its grace and ease, and there is no drawing in body-colour, in the national collections, altogether equal to Ref. 3, in the qualities characteristic of Turner at his finest period.

In the alcove I have placed one of my own studies, from a fresco of Luini's at Milan, with two original designs by Edward Burne-Jones, "Love bringing back Alcestis from the Grave," and "The Two Wives of Jason."[2] These two drawings, and the original of my study, are consummate in dignity and purity of conception, and the best examples I can give of the forms of highest art which I think should be held, for standard and scope, by English students.

On the west side of this portion of the room, set apart for the Rudimentary school, is Tintoret's sketch for his picture of the Doge Alvise Mocenigo praying.[3] The picture

placed in the Reference Series, as it is seen to the greatest disadvantage in its wooden frame. Other Turner drawings in the Educational Series, and, in the Rudimentary, 14," etc.

The Turners referred to as "Ref. 2 and 3" are in the Standard Series: see above, pp. 11, 12. The one referred to as "Edu. 140" is "Sunshine on the Tamar," and is now No. 168 in the Reference Series (above, p. 43). The examples in the Educational Series are all in plain narrow frames; those in the Standard and Reference Series are in frames of larger size and of gold beading designed by Ruskin.]

[1] [For Mr. Ward's copies of Turner, see Vol. XIII. p. 576.]

[2] [These examples still hang on the walls. The copy of Luini's "St. Catherine" is reproduced and described in Vol. XIX. (Frontispiece, and pp. lxxii., lxxiii.); the drawings by Burne-Jones are also reproduced and described in that volume (Plates VI., VII., and pp. 207, 208).]

[3] [The Tintoret—a large sketch in oils, about 6 ft. × 3—was afterwards removed by Ruskin, and is now at Brantwood. For Ruskin's acquisition of it—from the collection of Baron Rumohr (1785–1843), the well-known German critic and collector—see *Stones of Venice*, vol. iii. (Vol. XI. p. 375 and *n.*); and for another reference to the sketch, see *Art of England*, § 153.]

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is in the Ducal Palace of Venice. This sketch, once belonging to Baron Rumohr, is full of interest, and of exemplary qualities. The other paintings or drawings on the walls have been made under my direction for the illustration of architecture; except the Copley Fielding[1] at the end of the room, which is an instructive example of water-colour painting of the old school, executed by washed tints; and my own study from the Castelbarco tomb at Verona, on the right-hand side of the door, in going out,[2] which is left in its unfinished state to show the mode of striking colour at once frankly on the white paper which I wish the students more generally to adopt.

None of these paintings or drawings are, as yet, formally presented to, or accepted by, the University. Some do not deserve any permanent position, and I retain for the present the power of removing any of them, either for the substitution of others, or for my own occasional use; but if the Collections are found serviceable in the form ultimately proposed for them, and the system of teaching in accordance with which they have been arranged is sanctioned by the approval of the University, and recognized as a part of its educational curriculum, the entire series of examples would remain[3] at the disposal of the University authorities. In the event of my death, I mean them to be so left,* in their present form.

* Left, that is to say, to the University, if it accept them on the condition of not altering their arrangement. I do not speak of them in my will; if this public statement of my intention be not clear enough to stand in law, it may fall,—and I shall not disturb myself.[4]

---

[1] [The Copley Fielding also was removed by Ruskin. It was the drawing, "Between King's House and Inveroran, Argyllshire," the acquisition of which by his father Ruskin describes in *Præterita*, i. § 238. See also *Art of England*, § 168. It is now at Brantwood.]

[2] [This drawing also was removed by Ruskin. It is now at Brantwood.]

[3] [Eds. 1–3 read ". . . would of course—so far as I am concerned—remain absolutely at the disposal of the University authorities," and they do not contain the author's footnote.]

[4] [Ultimately the "Ruskin Art Collection" was made over to the University by deed of gift: see Introduction, p. xxiii.]

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II

CATALOGUE OF RUDIMENTARY SERIES

[1872, 1878]

THIS Series is arranged in twelve cabinets, containing twenty-five examples each. These cabinets are placed in succession, six on the east, six on the west side of the room, so that the first and twelfth are opposite.[1] The exercises most frequently required are placed in the first and twelfth, so that they may be quickly found, and quickly replaced; and I beg my pupils very earnestly to put back their copy always into its place, even if they have had little time for work. The consistent habit of putting everything in order at the beginning, and in place at the end of work, gives a tone to the temper, all through, of more value than any one could imagine who had not tried.

The twelve cabinets contain the following sequence of subjects:—

Case 1. Heraldry.
„ 2. Heraldry
„ 3. Greek and Mediæval design, for comparison.
„ 4. Gothic design.
„ 5. Revived classical design.
„ 6. Landscape.
„ 7. Landscape.
„ 8. Birds.
„ 9. Birds.
„ 10. Grasses and foreground plants.
„ 11. Larger foreground plants and tree-foliage.
„ 12. Exercise in tree-drawing.

[1] [This position was afterwards slightly altered.]

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FIRST CABINET

FIRST SECTION (1 TO 13).—CONSTRUCTIONS

1. *The Rush and its Star Blossom; First of Kingly Flowers*[1] . . . . . E. (*Floræ Danicæ*).

2. *Construction of Form of English Shield*[2] . . . . M.*

Geometrical construction of the English shield. My own brushwork. See *Laws of Fésole*.[3] [1878.]

3. *The Two Types of Developed Form in the English Shield*[4] M.

4. *Study of Catenary Curves*[5] . . . . A. Macdonald.

5. *Study of Catenary Curves under Tension*[6] . A. Macdonald.

6. *Construction for Placing the Honour-Points*[7] . M. (G. Allen, *sc.*).

7. *Construction of the Twelve Ordinaries*[8] . M. (G. Allen, *sc.*).

8. *The Shield of Geoffrey Plantagenet, with the Shield of Chaucer, and of Sir Francis Drake*[9] . M. (from Gwillim).

* M. signifies that the drawing is by my own hand. The names of artists, or of my assistants, are given in full. P. stands for photograph. E. for engraving.

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[1] [For a note on the use of this example, see "Instructions," § 9 (below, p. 241), where a reduction of it is given (Plate L.). For the rushes and their star-blossoms, compare *Queen of the Air*, § 81 (Vol. XIX. p. 372). For *Floræ Danicæ*, see Vol. XIII. p. 530 *n.*, and Vol. XV. p. 482.]

[2] [Four Figures on one sheet, numbered 1, 2, 3, and 4 respectively. For notes on the use of this example, see "Instructions," § 7 (below, p. 239), where a reduction of it is given (Plate LI.). It is a brush outline (13 × 9½).]

[3] [Vol. XV. p. 367.]

[4] [Figs. 5, 6, 7, 8, and 9. Brush outline (10 × 14). For notes on the use of this example, see *ibid.*, §§ 13, 18 (pp. 245, 251); a reduction of the example is given on p. 246.]

[5] [Plate LIII. (p. 250); see further, p. 250 *n.*]

[6] [The example actually in the frame is again by Ruskin (brush outline, 18 × 12). See below, Plate LIV., p. 251.]

[7] [The example is an impression of Mr. Allen's engraving; so also is No. 7. Plate II. in *The Laws of Fésole* (Vol. XV. p. 367).]

[8] [Engraved in the Oxford Art School Series; described in *Eagle's Nest*, § 235, where the plate is now given.]

[9] [Water-colour (10½ × 9½). Plate LII. here. For a note on the use of this example, see the "Instructions," § 17 (below, p. 249).]

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9. *Symbolic Shield of St. Michael*[1] . . M. (from MS. Bodl.).

10. *Type of Form of Shield, from North Aisle of Westminster Abbey*[2] . . . . . M.

11. *Type of Form of Shield, from Tomb of Eleanor of Castile*[3] M.

12. *Shield of the King, of the Princes of the Blood, and of the Dukes of France* . . . . . E.

13. *Three Pages from the Prayer-book of St. Louis*[4] MSS. 13th cent.

SECOND SECTION (14 TO 25)

14. *Drawing of Armour, Standards, and Documents, at Farnley Hall* . . . . . Turner.

An example of Turner's early heraldic work. Examine with lens the beautifully legible signature of Oliver Cromwell on the smallest of the fallen papers; also under the helmet the writing of the pedigree of the Farnley family. As brush-work, the sentence "they are sometimes," and the perfectly free "Hawkesworth" and "Richmond" will give a general idea of the ease of Turner's hand in minute lines. The colour of the shields on the principal scroll, and the lion rampant on the standard of Fairfax are to be copied by all students as soon as they have attained some facility in water-colour.[5] The lion being executed with a wash of

[1] [Water-colour ($11 \times 8\frac{1}{2}$). For another enlargement from the same manuscript, see Rudimentary Series, No. 40; and for the use of the two examples, see the "Instructions," § 19 (below, p. 252), where woodcuts of them are given (Plate LV.).]

[2] [Nos. 10 and 11 are sketches in lampblack ($16 \times 11\frac{1}{4}$, $15\frac{1}{2} \times 11\frac{1}{4}$); there are also, in the School, casts of the two shields. Ruskin's letters and diaries show how much time and trouble he spent in getting permission to have the casts made and in drawing from the tombs, during the winter of 1871–1872. For notes on the use of No. 10, see the "Instructions," §§ 14, 16 (below, pp. 247, 249), where a woodcut of No. 10 is given (p. 247).]

[3] [On Plate LX. (p. 264). Compare *Aratra Pentelici*, § 56 *n.* (Vol. XX. p. 237).]

[4] [These pages were afterwards removed: see above, p. 15. The frame now contains Ruskin's copy of the inscription over the door of the Badia of S. Domenico, Fiesole; for Ruskin's note upon it, see *Catalogue of the Rudimentary Series, 1878*, No. 1 (below, p. 265), where a reproduction of Ruskin's drawing is given (Plate LXI.). Pen and brush (9×14).]

[5] [See the "Instructions," § 15 (below, p. 248).]

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grey over the underlying vermilion bars, and the roughnesses given by only one process of retouching, with a scratch or two of the knife to conquer the vermilion, is of extremest value as a water-colour exercise. The drawing once belonged to Mr. Fawkes of Farnley and had been frightfully injured by ill-usage on the left-hand side of it before it came into my possession.[1] [1878.]

15–21. *Various Coats of Arms out of the "Insignia Sacræ Cæsaræ Majestatis, Principum, Electorum, ac aliquot illustrissimarum familiarum,"* published at Frankfort in 1629. To be used for early pen-practice under Mr. Macdonald's directions.[2] See instructions on next page.[3]

22. *Study of the Marble Inlaying on the Front of Casa Loredan, Venice* (1845) . . . . . M.

Placed here to show the proper treatment of heraldry in sculpture. The building is of three dates:[4] its capitals, and the arches they bear, are Byzantine; the shields and casque, inlaid with modifications of the earlier work, presumably in the fifteenth century; the balustrade above, barbarous seventeenth. But nothing could surpass the beauty of the whole when I made this sketch in 1845; the lovely wild weeds being allowed to root themselves in the sculptures. Although I did not in 1845 know how to paint, the extreme fault of this and other drawings of mine at the time are owing to the fact that I was always working, not for the sake of the drawing, but to get accurate knowledge of some point in the building—which knowledge I always expressed securely first with the pen, however hard or bad the effect might be afterwards. Thus here I wanted the

[1] [See the note "Fairfaxiana" in the Index at p. 600 of Vol. XIII.]
[2] [The words "To be used . . . directions" are here inserted from the MS. Catalogue of 1878.]
[3] [*i.e.*, the instructions under "Second Cabinet, First Section."]
[4] [For other notes on the Casa Loredan, see *Stones of Venice*, Venetian Index, *s.v.* (Vol. XI. p. 390). The drawing, which is in water-colour ($12\frac{3}{4} \times 10\frac{1}{2}$), is reproduced as Plate 8 of Vol. IV. (p. 300).]

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curves of the shield and casque, and the exact relief and method of their decoration. If you will look with a magnifying-glass at the bit of foliage in the front of the casque and at the door and window of the castle that surmounts it, you will see that the accuracy with which these are drawn was wholly incompatible with picturesque effect unless I had been John Lewis,[1] instead of John Ruskin, and given my life to such work. But the pieces of yellow leafage above are freely and rightly painted, first with chinese-white and then glazed. The bit of Oxford weed[2] below is well indicated in form, though left too green in colour from mere hurry, and it will do any student good, in early stages of colour-study, to copy this casque with the leaves above and the two shields at each side of it. Of course the rest of the drawing is miserably hurried. [1878.]

23. *Tomb on the West Front of San Fermo, Verona*[3] . . P.

An invaluable piece of mediæval work, well photographed. Will be variously referred to in *The Laws of Fésole.*[4] [1878.]

24. *Tomb of the Best Knight of Italy* . . . . . P.

Quite invaluable; the monument having been now restored. It is variously referred to in different places in my writings.[5] [1878.]

[1] [For Lewis in this connexion, see Vol. XIV. pp. 74–75.]

[2] [The "erba della Madonna": see above, p. 115.]

[3] [This photograph was afterwards removed by Ruskin. The frame now contains a water-colour drawing by F. Randal of the North Porch of San Fermo: dated 1884. Mr. Frank Randal is one of the artists who was employed by Ruskin to make drawings for the St. George's Guild; several of his works were included in the *Catalogue of a Series of Drawings made for St. George's Guild under the direction of Mr. Ruskin. With Prefatory Note:* 1886 (reprinted in a later volume).]

[4] [A reference to the intended, but unwritten continuation of that work.]

[5] [The tomb of Can Grande: for which see Ruskin's drawings, No. 57 in the Reference Series and Nos. 76, 77 in the Educational Series. For the references in his writings, see Vol. VIII. p. 247; Vol. XI. pp. 87, 88; and Vol. XIX. pp. 441, 454. The photograph was afterwards removed, and the frame is now empty.]

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25. View taken of the Tomb of the Best Knight of Italy, by the Modern English Mind, Educated in Contempt of the Dark Ages . . . . . S. Prout.

The comparison of this with No. 24 will always be in the highest degree instructive: 25, showing the result of total want of education on an entirely strong and original artistic mind. Had Prout been trained in a fine school he could have done things as beautiful as the monument itself; being left without instruction,[1] this is all he could come to. But this is far better than he could have done had he been ill-instructed. The power of this is true and natural as far as it goes.[2] [1878.]

SECOND CABINET

FIRST SECTION (26 TO 38)

Portions of the woodcuts by Hans Burgkmair, representing the Triumph of Maximilian I.[3] These woodcuts, and the smaller ones in the first cabinet, are entirely perfect examples of execution with the pure black line, and I have given them in this quantity, that the students may always find one or other to work from. Only small pieces of them are to be attempted, generally at the student's choice. He should begin with any of the shields in 15 to 21, and advance to the Burgkmairs; but one or other of the single figures, 26 and 27, is to be completely drawn eventually by every member of my class.[4] They are to be photographed, in order that every student may have his own, to work from at home.

[1] [For Prout's want of instruction, see Vol. XII. p. 307, and Vol. XIX. p. 55.]

[2] [A pencil drawing. For Prout's drawing of another of the Verona tombs, see Plate 18, Vol. XIV.]

[3] ["The Triumph of Kaiser Max," in 135 successive prints: the chief work of Burgkmair (1472–1531). For a reference to these examples, see above, Introduction, p. xxiv.]

[4] [In the MS. Catalogue of 1878 Ruskin says of 26, "Extremely beautiful, and at one time or other, at Mr. Macdonald's discretion, to be copied by all students;" and of 27–41, "To be used at Mr. Macdonald's pleasure." The intended photographs were, however, not made.]

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SECOND SECTION (39 TO 50)[1]

39. *The Shields of Harold and William the Conqueror; Sketch of Dog and Hare* (enlarged); *and of French Heraldic Lion.* All from Bodleian MS.[2] . . . . . M.

40. *Squirrel and Bird's Nest* (enlarged).[3] MS. Bodl. . . M.

41. *Conversation between Dog and Hare* (enlarged).[4] MS. Bodl. . M.

42. *Sculptures of Dragons filling Quatrefoils on the North Entrance of Rouen Cathedral* (actual size)[5] . . . M.

The figure in the lower left-hand, and that in the higher right-hand angle are to be copied by all students, for rapid pencil exercise. The originals, as examples of sculpture in fluent and current line, are quite insuperable. [1878.]

43. *Study of the Sea-horse of Venice* (actual size)[6] . . . M.

44. *Study of Tail of Sea-horse* (enlarged)[7] . . . . M.

45. *Owl and Toucan* (old woodcut).

Pen exercise. The lower figure is very admirable as a type of simple woodcutting; and for any student of power and determination the leaving the lines of light in the dark masses, and the real precision and delicacy in the apparently coarse dark lines of the bill, will be extremely instructive exercise. [1878.]

[1] [Ed. 1 adds as a descriptive heading, "Heraldic and Conventional Treatment of Animal Form."]

[2] [Frame 39, now empty, is thus described in all editions of Ruskin's Catalogue. One of the subjects, the Dog and Hare, is in No. 41.]

[3] [No. 40 is in water-colour (15½ × 11). It is from the same MS. as No. 9: see "Instructions," § 19 (below, p. 252). This is one of the examples which Ruskin had engraved for the Oxford Art School Series; a reduction of it is given below (Plate LV.).]

[4] [Two drawings in water-colour (each 8¾ × 6½). From a Psalter of the fourteenth century: see the "Instructions," § 19 (below, p. 252).]

[5] [In pencil; four sketches (each about 4 × 5). Partly etched in Plate XIV. of *Seven Lamps*, where the quatrefoils are discussed (Vol. VIII. pp. 216, 217).]

[6] [Pencil. Engraved (full size) in Vol. IV. of this edition; Plate 5. In the MS. Catalogue of 1878 Ruskin says of Nos. 43, 44, "To be used at Mr. Macdonald's direction. Pen exercise." For an earlier note, see "Instructions," § 29 (below, p. 262).]

[7] [In pencil (drawing, 9 × 5).]

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Studies of Eagle & Lion from life

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46. *Owl in Mantegna's Fresco of the Martyrdom of St. James.*[1]
Study in chalk, from photograph . . . . . A.

This wonderful study of Mr. Burgess' is to show a great draughtsman's manner of using the brush. Seen at a proper distance it represents Mantegna's fresco work in a quite marvellous manner. For advanced students it is also an admirable exercise in chalk-drawing. [1878.]

47. *Sketch of Head of Living Lion*[2] . . . . . M.

A really good sketch of my own which may serve to show that I could have done something if I had not had books to write. It is to be copied by all advanced students as an exercise in fast pencil drawing. [1878.]

48. *Outline of Lion's Head on Coin of Leontini* (enlarged)[3] . M.

49. *Sketch of Head of Living Eagle*[4] . . . . . M.

Pen-work with slight flat tint. It is here and there blundered and inefficient, and especially in the ragged feathers of the beard and brow, but the expression of the animal-character is right, and it will do any student good to copy it. [1878.]

50. *Greek Sculpture of Head of Eagle* (coin of Elis, enlarged)[5] P.

To show the gradation of surface in fine Greek sculpture. Any student who can copy this approximately in either charcoal or sepia is a master of all that is technical in chiaroscuro. [1878.]

[1] [See Standard Series, No. 35 (above, p. 24). Ruskin had this example engraved by Mr. G. Allen, but the plate was not finished.]

[2] [Plate XLI. here. In pencil (6½ × 8). An enlargement from this sketch is in the Reference Series, No. 75 (above, p. 33). The studies of lion, eagle, kite, and rattlesnake, placed by Ruskin at Oxford, were made by him at the Zoological Gardens in 1870.]

[3] [Pencil (10½ × 12). "To be used at Mr. Macdonald's direction"—MS. Catalogue of 1878. For an earlier note on the use of the example, see the "Instructions," § 20 (below, p. 253). A woodcut of the same coin is given in § 9 of "The Tortoise of Aegina" (Vol. XX. p. 383).]

[4] [Size, 4½ × 8½.]

[5] [For a reference to this example, see *Eagle's Nest*, § 157 (Vol. XXII. p. 230); and compare the lecture on "The Eagle of Elis," Vol. XX. p. 396.]

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THIRD CABINET

FIRST SECTION (51 TO 63)

51. *Greek Patera of Finest Time.* Aphrodite riding on a swan[1] P.

Criterion of Greek drawing of fine central period. The wings to be copied by all pupils, as soon as their hand is steady enough, as a free exercise with the brush. [1878.]

52. *Studies of Greek Terra-cotta on Two Sides.* Girl dancing[2] M.

53. *Study of Greek Clay Cantharus*[3] (not to be written *kantharos*, in English, nor acanthus, *akanthos* *) . . . . M.

Rapid study of Greek "cantharus," to show the best method of drawing Greek vases. No more work ought ever to be put on a drawing of them than is used here. The skill of the draughtsman is to be shown in drawing the right curves with the edge of his wash, and in getting true chiaroscuro with little trouble. A thoroughly good artist would have got it with less work than is used here, but average students need not expect to do so.[4] [1878.]

54. *Outline of Etruscan Cup, of baked clay*[5] . . . . M.

* The barbarous practice of spelling Greek words in the Greek manner when they occur in the writing of English, was, I believe, first introduced by Mr. Grote, and, in his case, meant merely that his knowledge of Greek sat uneasily upon him. I shall never have enough myself, to feel a like discomfort; but am in this the better representative of the majority of English readers, in whose name I resolutely decline to have Socrates spelt for me with a *k*, and a pair of compasses over the *o* to remind me it is a long one.

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[1] [This vase-drawing is reproduced as Plate XV. in Vol. XX. (p. 336). For a description of it, see *Aratra Pentelici* (*ibid.*, pp. 335 *seq.*), and *Ariadne Florentina*, § 162.]

[2] [Pencil and body-colour (each $8\frac{3}{4} \times 5\frac{1}{4}$). For references to this example, see Vol. XX. p. 408; and *Lectures on Landscape*, § 64 (Vol. XXII. p. 50), where a reproduction of it is given (Plate VIII.).]

[3] [In lampblack and body-colour (8×12).]

[4] [For another note on this example, see *Eagle's Nest*, § 139.]

[5] [Brush outline ($7\frac{1}{4} \times 10\frac{3}{4}$).]

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55. *Study of Etruscan Cup*[1] . . . . . M.

More careful drawing of a finer piece of pottery than 53. The care is in reality in the irregularities which seem careless, as in the uneven placing of the cup on its base. I should have liked, however, to finish this drawing a little more, but the textures it ought to have had may be sufficiently practised from No. 60. [1878.]

56. *Part of Ornament of Etruscan Cup* (enlarged)[2] . . . M.

As far as I have not done this rightly, on my eyes be it; but there is enough in the drawing to show the quality of the minute ornament, viz. the filling of spaces with a quantity, equal on the average everywhere, of beautifully curved lines and spaces. Every one of the lines here is springy and vital, and the outline of any of the spaces would be a beautiful one in itself for any cutting instrument, knife, or lance, or hatchet-head. This is the first quality of ornament in the work of nations who are going to be great. The design is in itself interesting as one of the earliest conceptions of the "Chimæra." The caricature of projecting nose in the human figure is constant in archaic art. [1878.]

57. *Study of Greek Sculpture* (full size of the original in the University galleries)[3] . . . . . A. Macdonald.

Standard for execution of shade in drawings admitting its full depth. Held upside down it will be seen that the folds of the drapery might represent two beautiful leaves of a water-plant clasping its ascending stem. This shows at once the strictly ornamental and constructive arrangement, not only of every line, but of every surface in noble

[1] [Water-colour (10½ × 11). Engraved for the Oxford Art School Series, and here reduced (Plate LVII.). For a note on the example, see "Instructions," §§ 21, 27 (below, pp. 254, 260).]

[2] [In lampblack (5¾ × 10).]

[3] [The original is a fragment of the Sepulchral Relief of Demetrius, showing a priestess of Isis between a man and a woman; the heads are missing.]

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sculpture. In archaic Greek and Etruscan sculpture and in the parallel Christian schools of the twelfth century these ornamental lines are disposed under the strictest submission to the law of gravity; the substance of the stuff being conceived as entirely fluent and incapable of forming an angle, unless under such violent tension as that of a whip-lash when it is cracked. The introduction of draperies capable of sustaining themselves in angles is a sign of later schools; and the prevalence of such drapery, of debased ones.[1] [1878.]

58. *Study of Drapery, by Leonardo* . . . . . P.

This photograph represents the original drawing with great exactitude, and the original drawing is an admitted standard among artists of a complete study of drapery on dark ground, with body-colour white; but more pains have been taken with it than the subject is worth—Leonardo having lost much of his true life and gained much of his false fame by doing mean things in an ostentatiously complete manner. [1878.]

59. *Study of Earthenware Pitcher*[2] . . . . . W. Hunt.

Put beside the Leonardo, partly to exhibit the completion of the older work by contrast with the imperfection of the modern, which in this case has probably been hurried, either as a lesson or for sale,—but principally because the painting of the coffee-pot and brown jug is as good as such objects deserve, and insuperably good in the intelligent variety of local and reflected colour. All students are to copy the coffee-pot as soon as they are able. The form of the brown jug is also a useful example of the kind of curves and proportions which are essentially vulgar as compared with outlines like those of the Greek vases in No. 51. [1878.]

[1] [For discussions on drapery, see Vol. IX. p. 257; Vol. XV. p. 59; Vol. XX. pp. 273 *seq.* (note); and *Eagle's Nest*, § 144 (Vol. XXII. p. 219).]

[2] [Nos. 59 and 60 are in water-colour. For a note on No. 59, see the "Instructions," § 27 (below, p. 260).]

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60. *Study of Copper Pot and Horn Mug* . . . W. Hunt.

Standard example of colour-execution on objects more or less rustic and picturesque, yet having great subtlety in some parts, as, for instance, here the edge of the horn mug. There is scarcely any difference between this and the finest Venetian execution, except that the Venetian, being almost invariably of beautiful things, is itself always graceful and beautiful to the utmost degree. For instance, had the rim of the mug been of silver instead of pewter, Hunt's execution would have become a little more delicate; but as in England our powers of enjoyment are more rustic than refined—so that we may any day produce a Bewick, a Gainsborough, or a William Hunt, but have little chance of producing a Filippo Lippi—the manner of execution in this drawing is that for the most part best adapted to the national temper which, if compelled to be refined, nearly always becomes mechanical. [1878.]

61. *Study of Japanese Porcelain, enclosed in Wickerwork* . . M.

Rapid study for a first practice in colour.[1] Each drawing is to be carefully, but lightly, outlined in pencil first, and then executed with one wash touched while it is wet, doing as much as is possible on those terms—that is to say, the blue inside of the cup is to be done with one coat of very wet grey-blue, leaving the high lights with sharp edge, and putting a little black before the coat is dry into it for shadow. The brown outside is to be done with one coat of brown, putting yellow and grey into it as it dries. As soon as it is quite dry nothing more is to be done to it. When the inner coat is quite dry, the blue pattern is to be put upon it with single touches of the brush, and the dark lip to be done last, with the few darkest touches at the bottom. The lower figure is to be done in the same manner, all with one wash; except the dark lip, which is to be done when the rest is dry. [1878.]

[1] [10×7½. See the "Instructions," § 16 (below, p. 249).]

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62. *Study of Danish Porcelain* (modern)[1] . . . . . M.

A slightly more complex study of the same kind. The shadow is badly done: the student must do it better if he can: mine having had two washes, which are not allowable. Practice of this kind should be persisted in from still life, paying more and more attention to precision of outline and truth of tone, as the method is mastered. [1878.]

63. *Greek Vases, in group* . . . . . P.

As soon as the student has attained moderate skill, he is to copy the three principal vases in this photograph, allowing himself two, but not more, washes for their chiaroscuro, and laying on the patterns with not more than two washes of flat colour, of which the second is to be used in the central vase for the darker parts of the animals. [1878.]

SECOND SECTION (64 TO 75)

64. *St. Hubert* (line engraving)[2] . . . . . A. Dürer.

In looking through the collection any careful and thoughtful student or visitor will learn much from the juxtaposition of works of art presenting entirely opposite qualities. Thus, having had his attention directed in the last thirteen pieces to the simplicity of Greek outlines and the parallel simplicity of Greek execution and of modern processes rightly founded on it, he will, I hope, be at first considerably startled and shocked by the petty, crinkly, winkly, knobby and bumpy forms of Albert Dürer, and by execution which devotes a day to a dog's ear and a week to a weed.[3] All these faults, so far as they are faults, belong to the German mind in the degree of its

[1] [In water-colour ($7\frac{1}{4} \times 10$).]

[2] [A copy of a portion of this plate is No. 148 in the Reference Series (see pp. 41, 287). For other references to the plate, see Vol. VII. pp. 127, 306; Vol. XL p. 58 (where for "Sir" read "St."); and Vol. XXII. p. 122.]

[3] [Compare "Architecture of the Somme," Vol. XIX. pp. 260, 272.]

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rudeness as compared with the Greek, and to the modern mind in its pettiness of thought and pursuit as opposed to the civic grandeur of the thoughts of the Greek; but, after working a little while under masters of this school, it will be found that they have gained in interest much of what they have lost in dignity, and that there are certain qualities, both in the dog's ear and the weed, which the Greek did not appreciate, which the German did, and which entirely deserve the seven days', or even nine days' wonder and work which he bestowed upon them. It is, nevertheless, supremely to be regretted that at the moment when the art of engraving was perfected there was no one but the German master to show of what it is capable —the works of Marc Antonio[1] having been so degraded by the baseness of his character that they became one of the deadliest instruments for the corruption of taste throughout Europe, and are to be counted amongst the most immediate causes of the destruction of the Italian schools. Nor are the faults, even of Dürer, without a certain danger to students who have acute sympathy with him in leading them into feverish and excited perceptions of detail. On the other hand, for the carelessness and idleness of vulgar English work the study of him is a most medicinal antidote. A friend asks me[2] why the nearer trees are apparently storm-stricken and shattered, whilst the distant ones are growing happily. I imagine, merely to please himself, but know not why he was so pleased. He very certainly ought not to have been, and the work throughout exhibits, more than any other, his essential, and therefore pardonable, faults. Of his inessential and unpardonable faults we shall see presently a better example.[3] [1878.]

[1] [Compare *Ariadne Florentina*, §§ 117, 195; and above, p. 19. For remarks on his technique, see *Lectures on Landscape*, § 51 (Vol. XXII. p. 44), and Vol. XIV. p. 486.]

[2] [No doubt Dr. Chase, to whom these notes were dictated: see above, Introduction, p. xxiii.]

[3] [See under No. 66.]

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65. *Coat of Arms with Skull* (line engraving)[1] . . A. Dürer.

A bad impression of the plate, but one good enough for our purposes. I hope some day for the gift of a better impression. The plate is one of Dürer's finest, and the composition of the mass of hair in the wild man's head, the leafage of the crown, and the surface work on the helmet and skull, are as good as can be. I should like the crown to be copied with crow-quill by all students, but will not insist upon it. [1878.]

66. *Madonna Crowned* (line engraving)[2] . . . A. Dürer.

A celebrated plate, in many respects fine, but placed here as showing the inessential and unpardonable faults[3] of the master, viz. vulgarity in his ideal of womanhood, and carelessness about expression in comparison of mere complexity of detail. There is nothing divine or angelic in the countenances either of madonna or angel, and the entire merit of the work is in the arrangement of its knots or masses, and the easy continuity of its engraved lines. [1878.]

67. *The Nativity, and two St. Christophers* (line engravings) A. Dürer.

Other examples exhibiting the qualities of the master in various development, but all of extreme interest in linear execution.

[1] [No. 65 was "Edu. 36" in the *Catalogue of Examples*, which gave the following note:—

"This is the best of all his engravings for any endeavour at imitation. Try the woman's crown, and any manageable portions of the crest and foliage, with finest steel pen and very black ink. The satyr's head is unequalled among his works for its massive and rich composition, every space of light being placed unerringly."

For other references to this engraving, see above, p. 17; Vol. XI. p. 172; and No. 26 in the "Abbeville" Catalogue (Vol. XIX. p. 274).]

[2] [The plate is reproduced and referred to in *Ariadne Florentina*, § 247; see also the "Abbeville" Catalogue, No. 21 (Vol. XIX. p. 272); *Eagle's Nest*, § 155 (Vol. XXII. p. 228).]

[3] [See above, under No. 64.]

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68.[1] *A Dagger.* Photograph of a drawing . . A. Dürer.

The stupendous drawing by Dürer,[2] of which this is a copy, is so well represented by it that I desire nothing more; and, if diligently observed and in portions copied, this drawing alone will teach the student everything that he has henceforward to do in the expression of animal or vegetable form. The two fringes of fur round the dagger handle will teach him how best to render either fur or moss. The foliage, though beaten out in silver, is just as rich as the clusters of the most beautiful foreground; and the crosier-like ornament which forms the side of the sheath leaves me for the present bankrupt in terms of admiration. [1878.]

69. *The Vision of the Seven Churches* (woodcut)[3] . A. Dürer.

70. *The Eight Saints* (woodcut)[4] . . . . A. Dürer.

Showing Dürer's very highest qualities, his perfect use of lines, perfect understanding of form, and inventive power in grouping mass or line, with intense understanding of commonplace human character elevated by virtue. He cannot draw a Madonna or an Archangel, but a good old bishop or a grand old king becomes as real under his hands as wood and ink can make him. The St. Florian and any one of the bishops in this woodcut is to be copied by every student with a blunt pen. [1878.]

71. *Flight into Egypt* (woodcut) . . . . A. Dürer.

This is one of the most interesting of Dürer's woodcuts; first, in the pretty richness of its elaborate landscape,

[1] [This example was originally different, as the printed Catalogue reads:—
"68. *St. George.* Facsimile (modern) of Dürer's pen sketch. A. Dürer."]

[2] ["Holbein" in the MS. Catalogue—an obvious slip.]

[3] [Frame 69 is now empty. For a reference to Dürer's woodcut, see above, p. 13 *n.*]

[4] [One of these is engraved in *Modern Painters*, vol. v., Fig. 100 (Vol. VII. p. 372).]

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and, secondly, in its want of appreciation of all the picturesque qualities in the donkey. No more curious proof could be given of the impossibility of predicting what a great man will do, than that the same artist who engraved the cat and goat in the "Adam and Eve"[1] should ever have engraved so entirely worthless and stupid a beast as this donkey. I put this woodcut in our series, however, chiefly for the splendid manual practice in the palm-branches.[2] Any student who can draw one of these with any approaching the continuity of its sweep and delicacy of its intersections, may consider himself a master of the pen. [1878.]

72. *Madonna and St. Catherine* (woodcut) . . A. Dürer.

One of the most interesting pieces in the "Life of the Virgin," exquisitely decorative and complex. Few pieces of the master's work are finer than the old man's head, with the flame-like beard, above the St. Catherine; or than the rich crown, tresses and necklace of St. Catherine herself. In what degree the dotted or jagged textures of the architecture are necessary to the pleasantness of the whole I cannot say; but I am quite sure that the composition of the whole is disagreeable, and the lanky pillars monstrous. [1878.]

73. *Woodcut of Dürer's School.*

74. *St. Michael.* From sketch by Holbein in pen, washed with sepia[3] . . . . . P.

75. *Fancy Sketch of Costume, in Pen with Sepia, by Holbein* . P.

The original drawing of Holbein is one of the best at Basle, and the photograph is enough to express its general character. In the use of the blunt pen and water-colour wash nothing can surpass it, and I strongly recommend this method of study to all advanced students, as distinguished

[1] [For the "Adam and Eve," see Standard Series, No. 10 (above, p. 17); for an enlargement of the cat, Educational Series, No. 230.]

[2] [For another reference to this, see *Lectures on Landscape*, § 53 (Vol. XXII. p. 44).]

[3] [This is referred to in the lecture on "Modern Art" (Vol. XIX. p. 205).]

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from all merely linear or merely water-colour work. Etching is vainly laborious in comparison; and water-colour, uncertain; while the introduction of local colour in this study, distinguishing it from the similar work of the school of Mantegna, renders the method applicable to every subject. [1878.]

FOURTH CABINET

FIRST SECTION (76 TO 88)

76. *Part of Western Porch, Chartres*[1] . . . . . P.

If this photograph lasts, it is quite invaluable, being taken before any restoration of the grandest work of the twelfth century in France. Compare the draperies of the figures with what has been said above of No. 57. The nation which could design these statues[2] was capable of advance to far greater things than even the Greeks did, and the destruction of their power by the pride and infidelity of the fifteenth century has never yet been explained, far less lamented, as it deserves. It is the central moral question in Christian history, and I hope to be able yet to throw some light on it before closing my work in Oxford.[3] [1878.]

77. *North Transept, Notre Dame, Paris, before Restoration* . P.

78. *Study from Foliage on Tomb of Eleanor of Castile* . . M.

I meant to make this drawing[4] as good as I could, and have taken so much pains with it that I have lost the pleasantness of ease without reaching the point of completion.

[1] [Nos. 76, 77, and 79 are now empty. But there is a photograph of the western porches of Chartres in Reference Series, No. 53 (above, p. 29).]

[2] [Some of them are shown in Plate XV. of Vol. XVI. p. 290.]

[3] [Ruskin's illness of 1878 led, however, to his resigning the Professorship at the end of that year. But he began some studies in Christian History and Art in 1880, in *Our Fathers have Told Us*, the seventh part of which, if completed, was to have been wholly devoted to the Cathedral of Chartres (see the volume containing *The Bible of Amiens*).]

[4] [Pencil (10 × 13). For a note on the making of the drawing, see above, p. 174 *n.*; for the use of the example, see the "Instructions," § 31 (below, p. 264). The drawing is reproduced on Plate LX.]

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As an example of English fourteenth-century sculpture, the original in Westminster Abbey,[1] defaced though it be, is still unsurpassable. [1878.]

79. *North Porch, Lichfield*[2] . . . . . P.

80. *Sculptures in West Porch, Rheims*[3] . . . . . P.

81. *Sketch of Spandril in Western Porch, Bourges* . . . M.

Rough sketch[4] of the foliage filling a spandril on the front of Bourges Cathedral: out and out the best work I have ever seen in Northern architecture in the thirteenth century. The subject is enlarged and completed by Mr. Burgess in the drawing placed in the second recess of the school[5]—omitting the figure of Eve which would have drawn the attention from the foliage and was too much defaced to be itself delightful. Its relation to the leafage and tempting dragon is sufficiently indicated in my sketch; which also preserves somewhat more the massive look of the real stone-work than Mr. Burgess' study, which is the least bit too sharp in the leaf-edges, though in their action and gradation admirable. Both my sketch and his drawing were enlarged from the photograph placed in the Reference Series, No. 56. [1878.]

82. *Sculptures in Western Porch, Strasbourg*[6] . . . . P.

83. *Spire of Strasbourg* . . . . . P.

84. *Rath-haus, Ulm.* Lithograph . . . . S. Prout.

85. *Sketch at Cologne* . . . . . S. Prout.

An easy sketch, excellent for an introduction to architectural drawing, and as a lesson in composition; the first

[1] [It is among the tombs in the Royal Chapel.]
[2] [For Ruskin's numerous references to Lichfield Cathedral, and to the porches of Rheims, see General Index.]
[3] [Compare No. 34 in the "Abbeville" Catalogue (Vol. XIX. p. 275).]
[4] [In sepia and Chinese white (5 × 7).]
[5] [But afterwards removed: see Reference Series, No. 56 (above, p. 30).]
[6] [No. 35 in the "Abbeville" Catalogue (Vol. XIX. p. 275).]

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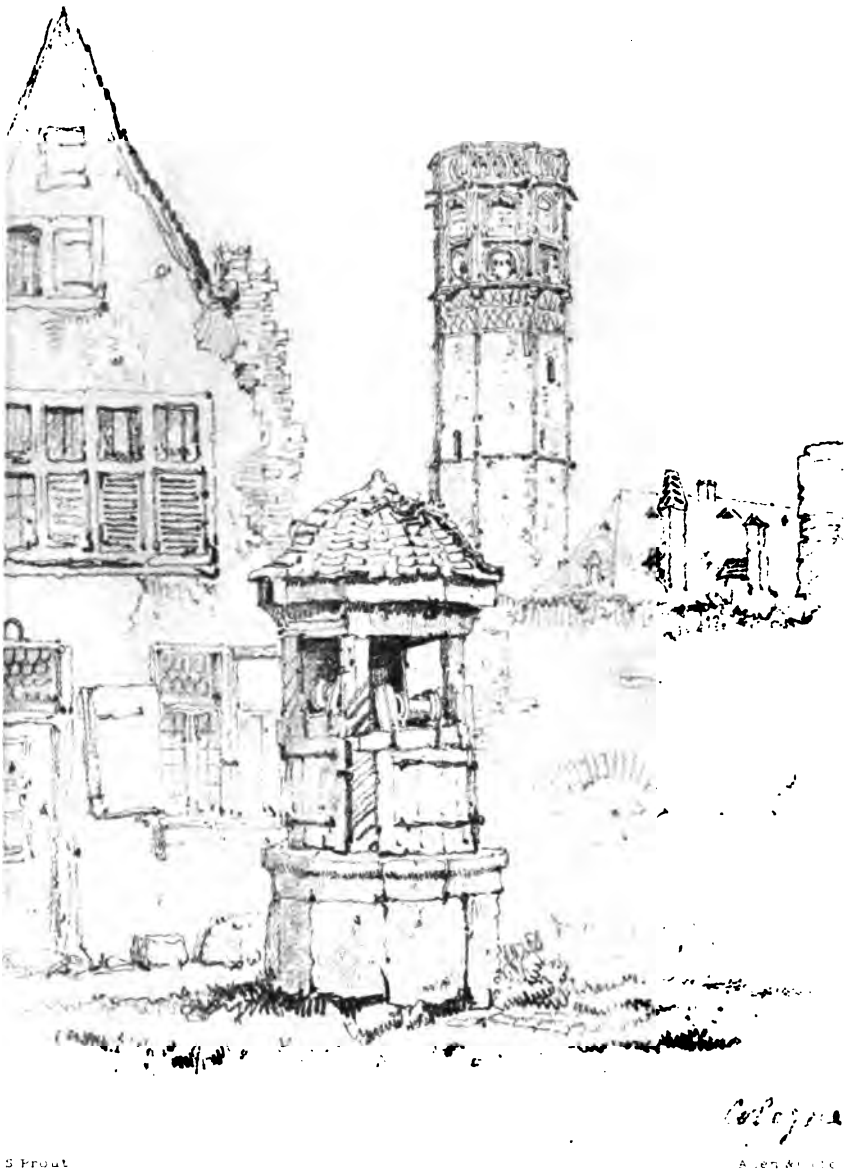

Sketch at Cologne

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great object in all composition being to get things to hold well together.[1] I do not know what the thing like a horseshoe was over the house-door, but I have not the least doubt it was little conspicuous in reality; but I have no doubt it was there in reality, for it is the great virtue of Prout always to make his composition of things that are there; but I do not believe this was so conspicuous, as I said, because it is of so great importance to the composition that I am almost certain Prout exaggerated it from some quite unimportant object. That little horseshoe gathers all the square windows of the house together; also the two benches or upset tubs, or whatever they are, at the bottom add simply another story to the building, and are equivalent to a Lombardic foundation of projecting stones in a grand church-front. These would not have been enough without the shutter connecting the window and door, and the loosening of this on its hinges is in a kind of harmony with the ruin on the side of the house above; for there is metaphysical as well as physical composition, and, if you begin ruining a house at the corner, you must carry the ruin through. I do not doubt that the obliquity of the windows in the gable roof is Prout's doing; it might have been so in reality, but is scarcely likely to such an extent. The likeliest thing is that these three windows were symmetrically placed over the door, and that Prout carried them to the side in order to get in the point of the gable, which is the first turn in the procession of form up to the flat-topped tower. You get, first a steep gable over oblong windows, then in the well a very flat gable over square openings more pronounced, and then in the tower no gable at all and the square pronunciation everything. If, however, this tower had come straight down behind the near wall, the eye would instantly have been uncomfortably caught by the right angle; the roof of the intermediate house introduces the wall to the tower in the politest possible way. There are ninety-nine

[1] [Plate XLII. here. On Prout's mastery of composition, compare Vol. XII. p. 312; Vol. XIV. pp. 395, 412–413, 426; Vol. XV. pp. 167, 190, 197.]

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chances to one that in reality this house-roof was farther to the right or left, and in either case it would have been of no use. Lastly, the use of the wall on the extreme right, is a slight, but yet sufficient, balance of interest on that side, making one think there is something going to happen there also, if we could see a little farther. I suspect this, also, to be done out of Prout's head. The execution of the sculptured part of the tower is as good as it can possibly be on these simple terms. With nothing but a blunt lead pencil in your hand you cannot do more than Prout has here done to express the delicate richness of late Gothic architecture more or less softened by time. [1878.]

86. *Renaissance House at Rouen*[1] . . . . . P.

These two photographs, if they last, are quite invaluable. The building which they both represent is one of the most exquisite in France, and therefore in the world: representing the transition from Gothic to Renaissance, in which the Gothic being native to France is still beautiful, while the Renaissance which is imported is much vulgarized from its models. Also, in the roof are preserved three of the beautiful dormer-windows of Old Normandy, in which please observe, first, the immense importance of the delicate increasing magnitude in the central one making the whole house one mass, while if the three had been equal the roof would have shown no acknowledgment of the importance of the central window below. The chief value of these two photographs is, however, in showing precisely the relations of the nineteenth century to the fifteenth. St. Roch is invoked only as the sign of the establishment for the sale of "vêtements d'hommes et enfants, en gros et en détaille," and to give the words "gros" and "détaille" sufficiently gross and detailed dimensions to

[1] [Frame 86 is now empty. The photographs were, no doubt, of the Maison Bourgthéroulde (compare Plate X. in Vol. XII. p. 74). "St. Roch" is one of the sculptured figures. The house is now used as a bank.]

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Tower of Gloucester

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the eye, and to announce the fact to the anxious beholder that this house unites Nos. 21 and 23, all the three lateral panels of sculpture—that is to say, three coats of arms, with grand animal supporters different in every one—have been either covered up or broken away. For the advertisement of "men's and children's clothing" the three circular sculptures supported by angels have been removed from the lower story; of course all the statues have been thrown down from their niches, and the great entrance turned into a pastry-cook's shop—on which signs of the advance of literature and civilization in the city of "The Maid's" martyrdom I hope the student will sufficiently flatter and congratulate himself. [1878.]

87. *Tower of Gloucester.* Old pen sketch[1] . . . . M.

88. *Norman Chapel, with Gothic Porch and Belfry, near Abbeville*[2] P.

A village church in Normandy before the days of restoration. Its façade of the twelfth century, its porch of the fourteenth, its shingle-covered tower fifteenth or sixteenth, the churchyard-ornament later, but all in a progressive harmony—such things we now shall see no more. [1878.]

SECOND SECTION (89 TO 100).—ITALIAN GOTHIC

89. *Giotto's "Hope," from the Fresco at Padua.*[3] Placed at the beginning of the Italian Gothic Series in order to enforce on the student at once the fact that the power of Italian Gothic is in its use of sculpture and painting, and that no other school had so noble subordinate ministry[4]. . P.

This photograph begins the series illustrative of Southern Gothic; in which the student will at once recognise elements derived from the earliest Greek, and even Egyptian,

[1] [Plate XLIII. here; the drawing is 11½ × 7. Reproduced in the *Artist*, July 1897. The date is probably 1834.]

[2] [Frame 88 is now empty. Another photograph (also removed) of it was No. 52 in the Educational Series: for the note on the chapel, see p. 121, above.]

[3] [See the frontispiece to *Fors Clavigera*, Letter 5; and for other references to the example, *Aratra Pentelici*, § 218 (Vol. XX. p. 357), and *ibid.*, p. 409.]

[4] [Ed. 1 reads, "no other school had service so noble, nor used it so wisely."]

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schools. The Gothic form is extraneous to them, and their essential design, as here, is always in panels which are considered merely as frames for sculpture or picture. The Northern architects, who can neither paint nor carve, gradually diminished the sculpture and exaggerated the panels—until the English Perpendicular architecture was produced, panels and nothing else. [1878.]

90. *The Broletto of Como.* Early transitional form of Italian Gothic, twelfth to thirteenth century[1]. . . . . P.

91. *Piazza, St. Anastasia, Verona.* Formed Gothic, thirteenth to fourteenth century[2]. . . . . P.

A beautiful photograph of one of the most pathetic scenes in Italy, or the world—the most entirely characteristic piece of Verona. The western door of St. Anastasia, here seen in front, and the tomb of the Count of Castelbarco,[3] on the left, are largely illustrated in other photographs and drawings—the Count's tomb chiefly by Mr. Bunney's beautifully finished drawing at the end of the room, and by my unfinished sketch on the right-hand side of the west door.[4] [1878.]

92. *Sculptures on Porch of Church of St. Anastasia, Verona*[5] . P.

Sculpture of the door of St. Anastasia, on a larger scale. The stunted figures—see especially the Virgin and

[1] [This photograph was afterwards removed by Ruskin; for the Broletto of Como, see Ruskin's drawing engraved as Plate 5 in *Stones of Venice*, vol. i. (Vol. IX. p. 174). The frame now contains his copy (in wash, $3\frac{3}{8} \times 7\frac{1}{4}$) of some engraved writing on the Duomo of Lucca; for his note upon which, see *Catalogue of the Rudimentary Series, 1878*, No. 9, where a woodcut is given (below, p. 267).]

[2] [No. 91 is now empty.]

[3] ["Chief among all the sepulchral marbles of a land of mourning" (Vol. IX. p. 177).]

[4] [Mr. Bunney's drawing remains on the walls; Ruskin's sketch (see above, p. 171) has been removed.]

[5] [This photograph was afterwards removed. The frame now contains a study by J. W. Bunney of the West Gable of the Tomb of Mastino II. (compare Nos. 94, 95, and 96). The study (dated October 10, 1868) shows "Adam, the husbandman," and "Eve, the nursing mother of children." It was No. 11 in the "Abbeville" Catalogue, and is there described (Vol. XIX. p. 271).]

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St. John, on each side, in the piece of the crucifixion—are intensely characteristic of the Veronese school, while the softly flowing draperies—see the Annunciation on the extreme left especially—are formed almost directly from the great Greek school of which I have said so much already. Compare directly here the treatment of the drapery of the central figure, the Madonna above the capital, and the lower edge of the upper robe of St. Dominic, in the centre of the shaft, with Mr. Macdonald's drawing in No. 57.[1] The sculptures above the two lateral pilasters are St. Anastasia, on the left, St. Catherine on the right, holding her fleur-de-lys sceptre as a princess, and her wheel as a martyr. The extremely minute and almost discordant introduction of the niche above each of these figures is among the earliest occurrences of Gothic form in Verona. The pointed arches above are much later work. The conception of subject is throughout earnest and solemn in the highest degree, though restricted to the fewest possible figures. The Annunciation—in which both figures kneel, but the angel is made colossal to indicate superior power—and the adoration of the two angels opposite, at the Resurrection, are conceived in the grandest manner of Italian art; while in the bustling little group of sheep and richly foliaged thicket of the Vision to the Shepherds are anticipated the most elaborately decorative sculptures of the fifteenth century. The bills pasted on the right-hand pilaster are the contribution of the nineteenth century to this work of art. [1878.]

93. *Tomb of Count Castelbarco, Verona* . . . . . P.

The tomb of the Count of Castelbarco taken before its restoration;[2] very notable in preservation of the slabs of marble composing its roof, with so little decay of importance, from the fifteenth century. [1878.]

[1] [See above, p. 181.]
[2] [In 1869: see "Verona" Catalogue, No. 15 (Vol. XIX. p. 453).]

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94. *Tomb of Can Mastino II., Verona* . . . . . P.

On the whole, the finest piece of Gothic in Verona, and the most accomplished example of Gothic tomb in the world. A portion of the moulding of the sarcophagus, admirably drawn by Mr. Burgess, is placed over the western door of the room,[1] and casts of its panels are at all times accessible to the students. [1878.]

95. *Study*[2] *of North Gable of Tomb of Can Mastino II.* . . . M.

Sketch showing the general colour of the above monument. Its red marble is slightly blanched by time, and its white marble yellowed and more or less patched with black lichen—the general plan of it being, the roof of common grey limestone, the crockets, more or less worn away, of white marble, the cornice supporting the equestrian figure in red marble, as also the lateral niches, and the gable and cusps of the arch, while the two figures of Abel and Cain, the tree between them, the shield above and the panel-sculptures round the pointed arch are in pure white marble. I am ashamed of myself for ever having done sketches so thin and poor in tone as this, but it must be remembered that they profess to be nothing more than pencil memoranda washed with colour merely for information[3] and not as a colour-drawing. To have painted the gable properly would have taken me at least a fortnight, and a fortnight was all I had to look at and form judgment of the architecture of all the town. Such as it is, every touch of the drawing is bestowed with care and, with the help of the photograph, will sufficiently explain the character of the monument. [1878.]

[1] [The drawing by Mr. Burgess was removed by Ruskin; the casts remain in the School, and there are also drawings of the tomb by Ruskin: Nos. 58 and 59 in the Reference Series (see above, p. 30).]

[2] [In water-colour (16 × 10).]

[3] [Compare what he says above, under No. 22; p. 175.]

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UNIV. OF
CALIFORNIA

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Study of Capital, Verona

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96. *Tomb of Can Mastino and Can Signorio, seen together* . P.

The same monument, seen from the other side, showing the equestrian statue foreshortened in its grandest position, and the more elaborate, but far less noble, tomb of Can Signorio beyond. Relieved by sharp sunlight on the gable of the earlier tomb are seen the figures of Adam and Eve.[1] I have somewhere stated,[2] in consequence of the mistake of a too imaginative friend, that Eve has a lamb for her foot-stool. It is not so, though the irregularly broken clods of earth bear a curious accidental resemblance to the form of a couchant lamb. [1878.]

97. *Pencil sketch of one of the Pinnacles and Statue of St. George, from Tomb of Can Signorio.* (Pisan school) . . M.

Details of the niches in the earlier and later tombs shown in No. 96. They are both engraved in the illustrations to *The Stones of Venice.*[3] The statues have fallen from the niches of the older tomb; the sculpture in the other, of which the St. George is an average example, is of the Pisan school, but of no particular merit. [1878.]

98. *Study of a Capital of one of the Upper Pinnacles of Tomb of Can Signorio.* (Pisan school) . . . . . M.

Finished study[4] of the capital of one of the niches of the later tomb, in the upper story of it. It is drawn with all this care, first, to show the lovely qualities of colour and pretty accident of stain given to marble by age when the surface is undestroyed, and, partly, to show the different inclination of the leaves at the angles, those towards the front of the niche being thrown forward, and those at the

[1] [A careful drawing of these figures by Bunney is now No. 92 (above, p. 194 *n.*)]

[2] [See Vol. XIX. p. 271 (No. 11).]

[3] [The two niches are in pencil and water-colour (each $13\frac{1}{2} \times 4$); one of them appears as Fig. 7 in Plate IX. of *Stones of Venice*, vol. i. (Vol. IX. p. 319); the other, as part of Plate XII. and as Fig. 20 in *Stones of Venice*, vol. ii. (Vol. X. pp. 262, 266).]

[4] [Water-colour ($9\frac{3}{4} \times 5\frac{1}{2}$). Plate XLIV. here. For another note on the example, see the "Instructions," § 25 (below, p. 258).]

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back kept vertical—but this with so delicate a difference that any modern architect would think it the effect of accident and clumsiness. But it is a part of a great system throughout all the Veronese monuments, under which the action of the foliage, in every minor ornament, has reference to its position on the building. [1878.]

99. *Arabian Door in St. Mark's.* Showing the eastern origin of Venetian Gothic[1] . . . . . P.

100. *Ca' d'Oro.* Venetian Gothic at its richest period. For its best period, see Ref. 52[2] . . . . . P.

FIFTH CABINET[3]

FIRST SECTION (101 TO 113).—PURE ITALIAN

101. *The Colosseum, Rome.* Photograph from Turner's drawing at Farnley. Placed here to show the main type of architecture which was to govern the period of the Revival[4] . . . . . P.

The series, to which this photograph is the introduction, represents the best work of the reviving classical spirit in Europe, and I introduce it, therefore, by this representation of one of the noblest buildings of the classic school which the later Italians sought to restore, and which, recommended by their consummate art, has so continued to this hour that the arcades of Pall Mall are nothing more than effeminate reminiscences of those of the Colosseum. [1878.]

[1] [This photograph was shown at the first lecture on "The Æsthetic and Mathematic Schools of Florence."]

[2] [No. 100 is now empty. Ref. 52 is a photograph of the main angle of the Ducal Palace. For the Ca' d'Oro, see Vol. XI. p. 370.]

[3] [Ed. 1 gives as a general descriptive heading to this cabinet "Arts of the Revival."]

[4] [This photograph was afterwards removed by Ruskin; there is a reference to Turner's drawing in *Lectures on Landscape*, § 38 (Vol. XXII. p. 37). The frame now contains Ruskin's "Studies of Colosseum," made in 1872; for the note on them, see *Catalogue of the Educational Series, 1878*, No. 29 (above, p. 149). Pencil (8½ × 3); pen and wash (8½ × 5½); water-colour (8½ × 4¾).]

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102. *Senate House, Verona, by Fra Giocondo.* Showing the forms of buildings which were associated with the painting of Cima, Bellini, Carpaccio, Mantegna, and Luini. Exquisite of its kind . . . . . P.

I oppose instantly to the mass of the Coliseum the most perfect work I know of the delicatest architecture derived from it, combining the most exquisite materials in marble and metal with elaborate fresco-painting.[1] This building of Fra Giocondo cannot be surpassed in fineness of proportion or in delicate application of local colour. A portion of the façade drawn by Mr. Bunney is placed among our working drawings,[2] but, though finished with extreme care, gives only a feeble idea of the beauty of its colour, which by my request was only represented as it is—that is to say, in a much faded condition. The original tone of it may be sufficiently imagined from the next example. [1878.]

103. *Decoration of the Monastero Maggiore, Milan.* Grüner's plate.[3] See my pencil note on it[4] . . . . . E.

One of Grüner's engravings very admirably representing, as far as stamped colour and engraving can, one of the compartments of the church at Milan containing Luini's frescoes, of which the St. Catherine in the alcove was chosen as a leading example. The decorations in the rest of the church are all of the finest time, and perfectly represent to the student what painters like Luini, Carpaccio,

[1] [See *Stones of Venice*, vol. iii. (Vol. XI. p. 20 *n.*), where Ruskin in a note of 1881 refers to the later repainting of the original frescoes. See also *Ariadne Florentina*, § 245 *n.*, where he says that he was only just in time "to catch record of Fra Giocondo's work in the smaller square; the most beautiful Renaissance design in North Italy." For a copy of the frescoes in the Piazza dell' Erbe, see Supplementary Cabinet, No. 178 (below, p. 306). For another photograph of the Senate House, see Educational Series, No. 96.]

[2] [Mr. Bunney's drawing was afterwards removed by Ruskin, and is now in the St. George's Museum at Sheffield.]

[3] [See note on Nos. 114–119 (below, p. 203 *n.*).]

[4] [Beneath this coloured plate Ruskin has written: "Monastero Maggiore, Milan. The ornaments are late, but beside the altar are Luini frescoes. The St. Catherine, of which my copy is here in the centre recess, is the one next the altar on the right"—as shown in a little diagram on the engraved plate. For Ruskin's copy of the St. Catherine, see frontispiece to Vol. XIX.]

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and Perugino thought beautiful in building, condescending also themselves, like their great ancestors Cimabue and Giotto, frequently to execute the most subordinate details with their own hands. There is no saying what such architecture might have become had Italy persevered in her Christian faith. Its actual beauty was greatly interfered with by the impossibility of finding pupils good enough to work with the great masters, and such pupils could only have been supplied by a permanently disciplined and monastic school. Actually uneducated and infidel workmen were more and more admitted in the completion of the subordinate parts, and the redundance of ornament became instantly vulgar when produced by sensual mechanism instead of religious enthusiasm. The main point which students have now to observe is that they need not pretend to imitate the Italian Renaissance until the best painters in the Academy are content to work on house walls.[1] [1878.]

104. *Grand Canal, Venice.* Showing Revival architecture of purest time,[2] and profile of gondola . . . . P.

105. *Sketch of Gondola in Perspective* (the beautiful lines of this boat were developed by the temper of the Revival) . M.[3]

106. *First Scene in Carpaccio's Life of St. Ursula.* Revival painting of highest type, at the pure time[4] . . P.

Given as a perfect example of the manner of painting associated with this kind of architecture. The picture is variously illustrated in my writings on Carpaccio,[5] but will be better understood by comparing the next example. [1878.]

[1] [As did Giorgione and Titian at Venice: see Vol. VII. p. 439 *n.*]

[2] [The frame is now empty; the photograph was probably of the Palazzo Corner Spinelli: see Vol. XI. p. 369.]

[3] [In the printed catalogue "A."; but the frame contains three pencil sketches ($3\frac{1}{2} \times 19$, $4\frac{1}{2} \times 11\frac{1}{2}$, $3\frac{1}{2} \times 8$), all by Ruskin.]

[4] [This photograph was afterwards removed. It was from the picture at Venice of "King Maurus receiving the English Ambassadors" (see *Guide to the . . . Academy of Fine Arts at Venice*). The frame now contains a water-colour study (11×9) by Ruskin of St. Ursula on her bier, from a later picture in the same series.]

[5] [Ruskin's descriptions of Carpaccio's "St. Ursula" Series (in the Academy at Venice) are in *Fors Clavigera*, Letter 20, etc.; *St. Mark's Rest*, §§ 203–206; and *Guide to the Academy at Venice.*]

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107. *The Centre of Carpaccio's Picture above-named, on larger scale* . . . . . P.

The central portion of the above-mentioned picture exquisitely photographed. The five principal figures on the right cannot be surpassed in Italian work for realistic portraiture. The face of the king seems to me a very curious ideal for the father of St. Ursula, but probably Carpaccio knew more of physiognomy than I do. The embroidered tapestry behind the figures is in the real painting quite one of the most wonderful pieces of showering jewellery that I have ever seen produced by art. It will be noticed that the light of it, a little concentrated above the king's crown, makes him more principal. The square tablet above the nearer figure is to the composition of this part of the picture exactly what Prout's horseshoe is to the whole of the house (No. 85). Students who have gone through the exercises ordered upon No. 119[1] will have pleasure in looking at the little weeds which are used for symmetrical floral decoration at the bottom of the picture. [1878.]

108. *Annunciation, by Fra Angelico, with Revival architecture of exquisite design*[2] . . . . . P.

Representing another phase of the figure-art associated with this architecture. The capitals of the arcade, and the arabesque above it, are to be compared with the pillars and arabesques of Fra Giocondo in No. 102, and the disposition of the leafage about the waists of Adam and Eve in the distance will show how completely even the most religious artists had adopted the principle of decoration to govern their work. The photograph is put here merely to show

[1] [No. 104 in the proposed rearrangement.]

[2] [This frame has been changed since the printed catalogue. The example now exhibited is a water-colour sketch and plan (scale $\frac{3}{100}$) of the Scuola di S. Giovanni at Venice, by Giacomo Boni, June 1882. Inscribed "Given to Oxford Galleries, J. R. March 1883." Ruskin in 1882 spent some time in Italy with Commendatore Boni, the eminent architect and archæologist (see, in a later volume, a letter to Professor Norton of November 5, 1882). Ruskin describes the Scuola in the *Guide to the Academy at Venice*.]

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these points of general interest.[1] Angelico never photographs well. The angel's hair, which is here dark, is in the original light brown, and the face of the Madonna has evidently been entirely repainted on the negative of the photograph. The general tone of Angelico's work, of which I shall have often to speak,[2] may be sufficiently seen in the next example. [1878.]

109. *Madonna and Angels, by Fra Angelico.* Draperies of the Revival school becoming too important . . . P.

Studies of two angels attendant on the Madonna, in a picture of Angelico's in the Museum of Perugia; a picture which with two or three others in the same room may be ranked among the least injured and most precious works of this painter in Italy. In water-colour I could neither get the luminous complexion of the nearer angel, nor the vigour of the dark spots on his wings, which are relieved in the original work against the golden background equally inimitable by my yellow stain; but the general effect of the whole is reproduced at least more faithfully than by the photograph.[3] [1878.]

110. *Inlaid Woodwork, Verona.* Tricks of perspective effect . P.

111. *The Palazzo Dario, Venice* . . . . G. Boni.[4]

[1] [The photograph seems from the description to have been one of the pictures in the Gallery of the Prado, Madrid; a reproduction of it is given at p. 62 of Langton Douglas's *Fra Angelico* (1900).]

[2] [Ruskin, however, resigned the Professorship at the end of 1878; there are incidental references to Angelico in *Art of England*, §§ 106, 197. For the earlier references, which are very numerous, see General Index.]

[3] [It will be seen from this note that Ruskin intended to substitute his studies for the photograph; but this was not done, nor are the studies now in the collection, Ruskin having removed them in 1887. The angels may be seen in two reproductions between pp. 68 and 69 of the book just cited. Compare Vol. XX. p. 408.]

[4] [This frame also has been changed. The printed catalogue reads:—

"111. *Ca' Pesaro, Venice.* Architecture of Revival fully developed . P."

The example now exhibited is a water-colour sketch, also presented by Ruskin in 1883. For the Palazzo Dario, see *Stones of Venice*, Venetian Index, *s.v.* (Vol. XIII. p. 370).]

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112. *Details of the Same Subject* . . . . . G. Boni.[1]

113. *Study of Head of Tintoret's Bacchus, by Mr. E. Burne-Jones, before the Picture was Restored.* Painting of Revival fully developed.[2]

SECOND SECTION (114 TO 125).—LATE ITALIAN REVIVAL, SPANISH AND ENGLISH

114. *The Uppermost (Third) Story of the Loggie of the Vatican. Rome in the Distance.* Grüner's outline . . . E.

115–119. *Examples of Decoration, designed by Raphael, Giulio Romano, and their Scholars.*[3] The arts devoted entirely to the pleasure of the eye and caprice of fancy, perfect in skill by the practice of ages, but now entirely destructive of morality, intellectual power, and national character . . . . . E.

119. *Decorations of the Villa Madama.*[4]

A still richer example of the school,[5] exquisitely delightful in its floral patterns. Every student of decorative art is to copy the mouldings on the right-hand side of the door with pen and Indian ink, touching with colour. If his eye and hand are not fine enough to enjoy doing this, he never

[1] [Here, again, the printed catalogue reads differently, thus:—

"112. *Panel of Pulpit at Siena.* Ornamentation of Revival fully developed . . . . . P."

The example now exhibited (in pen) is dated June 1881. A drawing of the panel of the pulpit at Siena is now No. 133 in the Reference Series (above, p. 39).]

[2] [A pencil study (from the "Bacchus and Ariadne" in the Ducal Palace) made for Ruskin in 1862: see *Memorials of Edward Burne-Jones*, vol. i. p. 246.]

[3] [Nos. 114–119 are plates from *Fresco Decorations and Stuccoes of Churches and Palaces in Italy during the Fifteenth and Sixteenth Centuries*, with descriptions by Lewis Grüner, 1854—mostly of the Villa Madama, built by Giulio Romano from the designs of Raphael, and decorated with paintings by Romano and stucco reliefs by Giovanni da Udine.]

[4] [The titles of 119 and 115 are added in this edition.]

[5] [*i.e.*, richer than 103, which in the intended rearrangement of 1878 this example was to have followed.]

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will make a good painter. It is because minute work of this kind was despised by our later English school that even our men of greatest genius never were able to produce a standard classic work. [1878.]

115. *Paintings of the Villa Madama.*

The richest possible condition of this decorative school, indicating the time when the pleasure of their newly invented style, and the superb power of the captains of it—Perugino, Raphael, and Correggio—led the entire mind of Italy to conceive pleasure to be the only end of art. Therefore, finding it more pleasurable to contemplate nymphs and satyrs than saints and patriarchs, she fills her picture-panels with these more attractive subjects, and from that day she and her arts perished together. The floral decoration in this example is still exquisitely beautiful but its larger paintings base, and the tone of colour gradually becoming violent and vulgar. The oval nearest the white rosettes, however, of Achilles seizing the sword, must be a pretty realisation of the subject. [1878.]

120–122. *Portraits of Queens, by Velasquez.* Consummate in every quality of realistic art, but purposeless, and indicative of national decline . . . . . P

(120.) In passing from Angelico to Velasquez[1] we have the complete range of Renaissance art. It will however be seen, by referring to No. 107, that Velasquez is in reality only Carpaccio less crowded, and with a little of the disorder of modernism, or naturalism, if we like to call it so, disguising the really ornamental and elaborate construction of the picture. The patterns of the Queen's dress are throughout as formal and as rich as those of the equestrian statue of Colleone,[2] and the nonsense which has been talked by modern

[1] [In the intended rearrangement of 1878 Nos. 120–122 were to have followed No. 109. No. 120 is a photograph of a portrait (at Madrid) of Queen Isabella, first wife of Philip IV.]

[2] [See No. 95 in the Educational Series (above, p. 83).]

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artists about elaboration of detail may be heard in future with contemptuous silence by the student who has once drawn the beautiful cinquecento pattern of her horse-housings, which, therefore, after doing the pen-exercise on No. 119, the student of decorative art must proceed to do; and at all events one cluster of it is to be drawn in sepia by every student, that they may understand, first, the way in which a great artist does his detail, and, secondly, the mode in which the lustre of flowers seen against shade may be preserved without losing their gradation. A bit of the fringe of these housings and of the beaded hem of the Queen's mantle should also be drawn and compared with Carpaccio's similar work. [1878.]

(122.[1]) Another portrait of the same class exhibiting the same qualities even in a more marked degree, but representing the face of the rider with better success, and therefore making it conquer, as it should, horse and drapery and all. Both these pictures are among the consummate art-masterpieces of the world, and, considered as pieces of art only, the works of Velasquez are the only consummate pieces in the world. All other masters are strong in one faculty and weak in another, or else they sink from excellence in defending themselves from error. To Velasquez only it is given to be various without foible, and irreproachable without fear.[2] [1878.]

(121.[3]) Of so great an artist I willingly multiply examples, but the treatment of the paternal drapery in this one completes our series by demonstrating the care taken even in his most rapid execution. Most of the leaves and flowers on this damask are drawn with a single sweep of his pencil, but always with instantaneous grace. [1878.]

[1] [Frame No. 122 is now blank.]
[2] [Compare above, Introduction, p. xxxii.]
[3] [No. 121 is a photograph of the portrait (also at Madrid) of Mariana of Austria, second wife of Philip IV.]

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123. *An Old Intendant.*[1] Portrait by Velasquez. The most wonderful piece of realistic art I know of in the world . . . . . P.

We close our study of the fifteenth century by a perfect example of that familiar portraiture which the splendour of its art made interesting; thereby properly founding the modern school of low life. Everything that the Dutch, the French, and the English have done best in this kind is here anticipated and eclipsed by Velasquez. [1878.]

124. *Sketch by Reynolds, in Sepia.* Showing the dominant power of chiaroscuro in the modern Revival art[2] Sir J. Reynolds.

125. *A Daughter of George III., with her Terrier* (Reynolds). Consummate English art of the Revival[3] . . . E.

SIXTH CABINET[4]

FIRST SECTION (126 TO 138).—EXERCISES IN PURE WATER-COLOUR AND PENCIL OUTLINE

126. *Boats on Beach.* Early drawing in pure water-colour Turner.

Study, of consummate excellence, in Turner's early manner: the sky already nearly as beautiful as it can be, and the drawing of the boat in flat tints an exercise of incomparable value. I hope that notes on this drawing will be furnished to us by Mr. Kingsley, who knows Turner's

[1] [No doubt a study from life of an old intendant; but Velasquez called the figure "Æsopus" (see Justi's *Velasquez and his Times*, pp. 451–452).]

[2] [A rough sketch for a woman's portrait; compare Nos. 29–34 in the Standard Series.]

[3] [Mezzotint. For a note on this example, see *Eagle's Nest*, §§ 151, 152 (Vol. XXII. pp. 224, 225), where the picture is now reproduced.]

[4] [Ed. 1 gives as a general descriptive heading to this cabinet "Landscape and Figures."]

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work at this period far better than I do. As an example of Turner's minute care see the teeth of the saw in the hand of the right-hand figure, the twisting of the boat's cable and the blocks in the halyards of the dark sail in the distance.[1] [1878.]

127. *Bergamo.* Early drawing of same class[2] . . . Turner.

Bergamo, another drawing of Turner's youth, made before he had been in Italy, and representing the Alps like the South downs with snow on them; yet with a grandeur and quiet power in it which I should be glad that the student felt, though I do not think that any words will aid him in doing so. [1878.]

128. *Scarborough.* Sketch in colour from nature over pencil outline[3] . . . . . Turner.

Copy this as well as you can, and observe how the bloom and texture is beginning to come on the distant rocks, by the mere purity of the calmly laid colour. And put out of your head, finally, any idea of there being tricks or secrets in Turner's colouring. Flat wash on white paper, of the shape that it should be, and the colour it should be, —that is his secret.[4] [1870.]

A study by Turner at Scarborough, entirely authoritative as to his methods of work: all of these depending on his determining what he wanted from the beginning. The quantity, as well as the excellence, of what he did, depended entirely on this faculty. He never lost time in hesitation or strength in repentance; though frequently, going over his outline with colour, he would correct his

[1] [This drawing was No. 6 in the Bond Street Exhibition of Ruskin's Turners: see Vol. XIII. p. 416, and for an additional note there supplied by the Rev. W. Kingsley, *ibid.*, p. 533.]

[2] [No. 4 in the same Exhibition: Vol. XIII. p. 415.]

[3] [Probably No. 81 in the same Exhibition: Vol. XIII. p. 463.]

[4] [This note is here inserted from the *Catalogue of Examples* (44): see above, p. 68.]

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errors with frankness; and you may nearly always know when he has done so, for he is pretty sure in such cases, as in this example, to leave the old outline behind. [1878.]

129. *On the Rhine.* Sketch in colour for picture over pencil outline . . . . . Turner.

First beginning of a sketch in his great time, showing how his method of work remained the same from first to last. Travellers who know the Rhine will easily recognise the scene; though it is a little disguised by the white clouds left between the hills, and to the forms of which more attention has been paid than to those of the building. The scrawled writing in the distance is unintelligible, but, most likely, only a note of colour. [1878.]

130. *On the Rhine.* Sketch in colour for picture over pencil outline[1] . . . . . Turner.

A study of the Rhine in Turner's finest manner. Nothing can possibly be more exemplary in the use of the simplest means, or in the arrangement of glowing colour and the tender depth of shadows that have no gloom in them. It should be copied by every student who can enjoy it. [1878.]

131. *Lowther.* Finished pencil sketch from nature; the artist's principal mode of study through his whole life[2] . Turner.

The examples we have hitherto reviewed have been chosen chiefly to illustrate the history and principles of art. For completion of the evidence they have given us I must

[1] [Perhaps No. 54 in the same Exhibition: Vol. XIII. p. 450.]
[2] [For other sketches of Lowther, see Educational Series, Nos. 127 and 128 (above, p. 86), and compare Vol. XIII. p. 533 *n*.]

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now refer to the Standard Series, and I place in the remainder of the cabinets exercises for immediate practice and illustrations of the natural history and landscape which, as frequently stated in my lectures,[1] I think the best subjects of art for amateur students. It is always to be remembered that this collection is prepared for the art-education of young people generally, and not at all as a means of professional discipline for the artist, whom, as often stated in my lectures, I expect to study in the academies of artists and not in mine.[2] This first drawing of the series so selected, an early pencil sketch by Turner, from nature, is made the introduction to everything in order to enforce on our students the first great law of practice, that until you can manage the point of the pencil, you need never hope to manage anything else. Assuming, however, that the exercises which have been gone through during the study of the above described examples have sufficiently disciplined the student's hand, he is to copy the cluster of trees on the left hand of this drawing as an introduction to landscape-sketching. [1878.]

132. *The Brezon, and Alps of the Reposoir, seen from Mornex.*
Finished pencil sketch from nature[3] . . . . . M.

An example[4] of mountain drawing in pure pencil, which will show what kind of labour I had to go through in gaining my own knowledge of mountain-form. At the time when I made this and the other Alpine studies admitted into this collection, I well hoped to have made some records of Swiss scenery which would have been precious; but even while I was finishing the shadows above the valley of Bonneville in this sketch, I was writing the

[1] [See, for instance, *Lectures on Art*, § 23 (Vol. XX. p. 35).]
[2] [See above, p. 165.]
[3] [In pencil (10¼ × 16).]
[4] [In the MS. Catalogue this example followed the drawing of "Goldau" (see p. 277, No. 116), and the note began, "Next to this I place an example . . ."]

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first passage of *Unto this Last*,[1] which began for me quite another work in this world. I do not recommend this study, however, as a copy, the anatomical markings in it being exaggerated for purposes of my own. [1878.]

133. *Study of Foreground Material.* Finished sketch in water-colour from nature[2] . . . . . M.

Wild-rose, running in a cleft of Derbyshire limestone, allowed place here merely to show the way in which it is desirable to study foregrounds. My own drawings have always been made so exclusively for engraving that I have scarcely any coloured ones myself of such subjects, except in a worse style of early time which I cannot give for practice from. This is allowed to retain its place, chiefly as the companion of the next example [now No. 288]; but its subject is pretty, and the ease with which it may be copied will encourage a modest student. [1878.]

134. *Modes au Premier, Abbeville.* Sketch in pencil, with notes of colour[3] . . . . . M.

135. *Nuremberg.* Pencil sketch from nature[4] . . . Prout.

136. *Mayence. Distant View.* Pencil sketch from nature Prout.

137. *Mayence. On the Walls.* Pencil sketch from nature Prout.

138. *Ghent.*[5] Finished chalk drawing on stone. (Lithograph by the artist's own hand) . . . . . Prout.

[1] [Ruskin's memory is here not quite accurate. The first passage of *Unto this Last* was written at Chamouni in 1860 (Vol. XVII. p. xxv.). His stay at Mornex was in 1863, when he was writing *Munera Pulveris*.]
[2] [$7\frac{1}{2} \times 8\frac{1}{2}$.]
[3] [Two drawings ($9\frac{1}{4} \times 5\frac{3}{4}$, $4 \times 5\frac{1}{2}$).]
[4] [No. 135 is now empty.]
[5] [No. 138 is now empty.]

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SECOND SECTION (139 TO 150).—PURE WATER-COLOUR

139. *Bruges.*[1] First tints on grey paper . . . A. Goodwin.

140. *Canal at Bruges.* Finished study on grey paper A. Goodwin.

141. *Ferry Hincksey Church.* First tints on white paper A. Goodwin.

The group next beginning was meant to consist of examples of scenery in the actual neighbourhood of Oxford, and figures such as we may find anywhere in England; but this, with many other parts of my first plan for the schools, I have never yet been able to carry out, and must be content to leave this compartment miscellaneous. This our first piece in it, however, shows what I meant to do and will always be very precious, being a lovely record of the sweetest of all our old village churches. It is by Mr. Albert Goodwin,[2] and cannot be surpassed in fresh and sunny qualities of colour. [1878.]

142. *Farm near Abingdon.* First tints on white paper A. Goodwin.

143. *The Farm Boys.* Finished study on white paper . W. Hunt.

Full of various merit and interest, but chiefly valuable in showing the force and quality of entirely pure water-colour, now seldom used in figure-painting.[3] [1878.]

144. *The Farm Window.* Sketch on white paper . M. Haywood.

Another excellent study in pure water-colour; placed here, not for any particular merit, but for its extreme pleasantness and sweet feeling of all that is best in lowly English life.[4] [1878.]

[1] [The two sketches by A. Goodwin, Nos. 139 and 140, were afterwards removed by Ruskin, and the frames are now empty.]

[2] [For an appreciation of Mr. Goodwin's work, see *Catalogue of . . . a Series of Drawings made for St. George's Guild*, 1886, with a note by Ruskin (reprinted in a later volume of this edition). For Ruskin's interest in Ferry Hincksey, the scene of his diggings, see Vol. XX. p. xl.]

[3] [For another notice of this drawing, see No. 4 in the "Abbeville" Catalogue (Vol. XIX. p. 269).]

[4] [An old woman making a patchwork quilt.]

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145. *St. Maurice.* Copy of vignette by Turner. Consummate use of water-colour on white paper[1] . . W. Ward.

A copy by Mr. Ward of the most beautiful of the vignettes to the *Italy*. Nothing is finer in the whole range of Turner's works than the original drawing, and I should never end if I began talking about it. I should probably, nevertheless, have begun and not ended, if I were not brought to pause by my entire inability to find excuse for a fault which, unless I advised him of it, the student would probably not have found out, but which in honour I cannot conceal—that the Rhone runs the wrong way. It might indeed have been long before this audacity—for it is not an error—had been detected; for the railroad passes the scene in a tunnel, and not one traveller in a thousand ever sees either the bridge or the river; but before this record of one quite the greatest among the works of human art, I am bound to acknowledge whatever can be justly alleged against it. The facts are that, from the beginning to the end of his life, Turner's object was never to give literal or geographical account of anything, but to perpetuate the mental impression he had himself received from it.[2] That impression at St. Maurice had depended on the aspect of the bridge seen from this side, and on the rapidity of the massy river that rushed beneath it, but not in the least on the quarter of the compass to which its current was directed. He felt himself unable to express its power in looking down stream, and chose therefore to represent the bridge behind it and the river in front. I do not justify this, but if Turner had always done right, his country and the world would long ago have known that he did, and there would have been no occasion for any author of *Modern Painters*. [1878.]

[1] [The drawing is No. 205 in the National Gallery (see Vol. XIII. p. 616); the vignette is engraved at p. 9 of Rogers's *Italy*. For another note upon it, see *Lectures on Landscape*, § 73 (Vol. XXII. p. 55).]

[2] [See Turner's own saying to this effect, Vol. VI. p. 276 *n*.]

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146. *Martigny.* Copy of Turner[1] . . . . W. Ward.

Travelling in the olden time, and hotel accommodation, equally a thing of the past; again one of Turner's most beautiful compositions, which can only be understood by copying it, nor, even so, without much love of things usually despised.[2] [1878.]

147. *The Campagna, Rome.*[3] Copy of Turner . . W. Ward.

As Como[4] was the most elaborate, this is the slightest of the *Italy* vignettes. On that account also it is the best for practice, and must be done by every student without exception. For expression of sunlight and air, with a few touches on white paper, I literally never saw the like of the original. The drawing of the ruined fragment of temple is admirable practice. Such work is continually wanted in drawing Italian subjects. [1878.]

148. *The Campagna and Apennines.* Copy of Turner . W. Ward.

"Palestrina;"[5] another admirable one for practice. It is impossible to explain the exquisite qualities of taste which Turner shows in these compositions, and sympathy with the characters of Italian landscape, which in him was quite as passionate and far more pure than the sentiment either of Byron or Shelley. [1878.]

149. "*The Falls in Vallombré.*" Composition.[6] Copy of Turner W. Ward.

One of the vignettes to Rogers's poem of "Jacqueline." The literature and the illustrations of the two volumes of

[1] [The drawing is No. 212 in the National Gallery (see Vol. XIII. p. 617); the vignette is engraved at p. 28 of Rogers's *Italy*. For another reference to Mr. Ward's copy, see *Fors Clavigera*, Letter 93, *ad fin.*]

[2] [For another reference to the drawing, see *Lectures on Landscape*, § 53 (Vol. XXII. p. 44).]

[3] [The original drawing is No. 219 in the National Gallery.]

[4] [See below, p. 281; and Working Series, II., No. 41 (below, p. 304).]

[5] [So in the MS. Catalogue, and the identification is more probable than the title "Perugia" which is sometimes given to this Italian composition. The drawing is No. 202 in the National Gallery (see Vol. XIII. p. 616); the vignette is engraved at p. 168 of Rogers's *Italy*.]

[6] [The drawing is No. 243 in the National Gallery (see Vol. XIII. p. 621): the vignette is engraved at p. 146 of Rogers's *Poems*.]

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Rogers's works are in curious harmony. Rogers's *Italy* is a much less studied piece of writing than his other poems, and it is of far higher quality than any of them. Turner's illustrations to the *Italy* never contain more than half the work of the illustrations to the *Poems*, and are always at least three times as good.[1] In this instance we have a pretty example which we may oppose directly to the subject of "Martigny," No. 146. The "Martigny" is the illustration of a story in the *Italy* called "Marguerite," and this is the illustration of a story in the *Poems* called "Jacqueline." Marguerite goes to a real place, viz. Martigny, whereat she keeps the inn of "The Silver Swan." Turner draws the real place with perfect ease and produces a noble work of art. Jacqueline, on the contrary, goes to the falls in Vallombré, but there are no such falls and there is no such valley. The name is merely adopted by Rogers from "Vallombrosa" in order to help him out with a rhyme.[2] Turner invents falls and valley, hesitating between reminiscences of the Tees and the Anio for the water, and between "Rhymer's Glen" and the "Via Mala" for the valley; he elaborates the composition with his most exquisite care, and yet the utmost that we can say of it is that it is a beautiful bit of work entirely incredible. For all that, the advanced student will find the greatest advantage in copying work so exquisite, and I have seldom seen a better illustration of the power of composition than the height and the extent given to the ravine merely by the placing of the figure of the stag. The cast shadows of the trees above are also of immense constructive importance. [1878.]

150. *Tracing on Turner's Vignette of Great St. Bernard.*[3]

[1] [Compare Vol. XIII. p. 380.]

[2] ["Not now, to while an hour away,
Gone to the falls in Vallombré,
Where 'tis night at noon of day."]

[3] [Ruskin's copy of the vignette (engraved at p. 16 of Rogers's *Italy*) is No. 110 in the Educational Series (above, p. 453). In pen (8¾ × 12). This tracing is of interest as giving also the dogs which Landseer proposed to substitute for Turner's: see on this subject, Vol. XIII. pp. 376 and *n.*, 514.]

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SEVENTH CABINET[1]

(SELECTION FROM THE "LIBER STUDIORUM")

FIRST SECTION (151–175)

151. *The Frontispiece* (etching).

Begins the series of twenty-five examples chosen from the *Liber Studiorum*,[2] with the etching from the Frontispiece entirely by his own hand, and showing, more clearly than the finished plate, the materials of which he meant the work to be composed. An epitome of what the nineteenth century had to meditate on, viz. Classical architecture fallen,

[1] [This cabinet has been rearranged, since Ruskin wrote the printed catalogue, in accordance with the MS. Catalogue of 1878, which is followed in the present text. In the printed catalogue the enumeration was as follows:—

FIRST SECTION (151–163)

151. *Chepstow Castle.*
152. *Water-Mill (Pembury Mill, Exterior).*
153. *Pembury Mill (Interior).*
154. *Winter Sunset.* Unpublished plate, engraved by Turner with his own hand.
155. *Holy Island Cathedral.*
156. *Solway Moss.*
157. *Inverary Pier, Loch Fyne.* Morning.
158. *Ben Arthur.*
159. *Blair Athol.*
160. *Dumblane Abbey.*
161. *Calais Harbour.*
162. *Basle.*
163. *The Alps of the Chartreuse.*

SECOND SECTION (164–175)

164. *Scene near the Grande Chartreuse.*
165. *The Lake of Thun.*
166. *Bonneville, Savoy.*
167. *Chamouni, Savoy.*
168. *The Mer de Glace, Chamouni.*
169. *Bridge at the Pfaffensprung, St. Gothard.*
170. *Lauffenbourg on the Rhine.*
171. *Pæstum.* Engraved by Turner.
172. *Raglan Castle.* Engraved by Turner.
173. *Composition.* Sunset.
174. *Æsacus and Hesperie.*
175. *Rizpah, the Daughter of Aiah.*

Ed. 1 headed the First Section "English Landscape, Scottish Landscape, and Introductory Swiss"; and the Second Section, "Swiss and Ideal Landscape." Those of the plates which, as originally arranged, were omitted in the rearrangement of 1878, are now placed in the Supplementary Cabinet (see below, p. 305). For a list of all the examples from *Liber Studiorum*, which are contained in the collection, see the terminal Index.]

[2] [For the educational importance attached by Ruskin to the *Liber Studiorum*, see Vol. XV. pp. xxiii., xxiv.]

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Norman architecture standing, with Gothic above it, confusion of rustic or familiar objects surrounding these, and a picture in the centre into which all these are supposed to be combined as the end of their existence—the whole signed and symbolized, as it were, by the peacock in its character of Phœnix, or Resuscitation. In this accumulation of object it is interesting to trace what were the most important materials in Turner's own mind; but it is not easy to understand the meaning of the caduceus of Hermes in the group of dock-leaves and thistles,[1] nor why so great importance should be attached to fish, while we have only one bird and no beasts. The etching is all by Turner's own hand, and in his finest manner. The subject of the central picture, "The Rape of Europa."[2] [1878.]

152. *The Frontispiece.*

The same plate completed in light and shade, but with no very satisfactory result, the cornice of the frame coming out much better than that of the temple. The names of the engravers are given on the sail with Turner's at the bottom—not as a painter but as an engraver—the central picture in this piece being engraved by his own hand, as well as etched. [1878.]

153. *Marine Piece*[3] (etching).

Another etching from the same book, showing the extreme fineness of Turner's hand. It is one of the least interesting of his marine pieces; yet, strange to say, he has taken more pains than usual in the etching of it. [1878.]

[1] [Turner, it will be remembered, classified the subjects in *Liber Studiorum* under the headings "Architectural," "Pastoral," "Elegant Pastoral," "Marine," "Mountainous," and "Historical"; and the frontispiece "is suggestive of the subjects treated in the book. A scroll on which the names of the engravers are inscribed hangs near at hand from an upright mark. The spars and oars, set against a row of Norman arches, tell of the Marine and Architectural drawings. The water-lily, the wild grasses and mosses speak of the Pastoral; the caduceus, the urn, the thyrsus, of the Elegant Pastoral; and the picture of Tyre with the distant hills, of the Historical and Mountainous" (Stopford Brooke: *Notes on the Liber Studiorum*, 1885, pp. 1, 2).]

[2] [For Ruskin's other notices of the frontispiece, and the significance of *Liber Studiorum* generally, see *Modern Painters*, vol. v. (Vol. VII. pp. 432–435).]

[3] ["Ships in a Breeze"; otherwise known as "The Egremont Sea-piece."]

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154. *Marine Piece.*

Completion of the same plate; given only as an example of the painstaking marine studies by which he learned to paint his "Trafalgar."[1] [1878.]

155. *Dunstanborough Castle* (etching).

Another etching of standard quality, firm lines being opposed to faint ones according to their distance. This etching ought to be copied by all students: it will give them little trouble and much knowledge. [1878.]

156. *Dunstanborough.*

Completion of the same subject; quite one of the most characteristic pieces of our wild and impressive northern landscape, seen under quiet evening light. I often wonder that Turner did not take more pains with the near sea, which is curiously hard at the edges of the waves; and yet, practically, I never tire of the picture.[2] [1878.]

157. *Calais Harbour.*

The best marine subject in the *Liber*, wonderfully beautiful in sense of motion and in the light, through rain, behind the brig coming out of harbour. Engraved by Turner himself with extreme care. [1878.]

158. *Water-Mill.*

It is pleasant to pass from the stormy sea to this piece of rustic life, in which the repose of its natural tenor is sinking into the natural repose of decay. The etching of it will be found in the Educational Series.[3] It, being one of

[1] [Compare Ruskin's notes on the sketches of shipping in the National Gallery; Vol. XIII. pp. 257, 258.]
[2] [For another reference to it, see Vol. VII. p. 434.]
[3] [No. 148.]

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the most splendid in the "Book," is given as a study for advanced students. By a reference to it we shall find the dog to be a subsequent idea; he is not in the etching, and even now is much more of an idea than a dog. Most likely the engraver came to show the proof when Turner was tired —the painter felt something was wanting, put in a black pencil-scratch where he wanted it, and told the engraver to make the scratch into—a dog.[1] [1878.]

159. *Pembury Mill (Interior).*

A study of flour-mill life, as essential to all other life, given in the extreme of its simplicity from a Kentish water-mill; the figures (for the second time, with the exception of the dog) being more satisfactory than in the artist's usual work.[2] I am so fond of the plate that I have hitherto taken all the parts of it upon trust.[3] I felt, on looking at it just now with a fresh eye, that I could easily spare the dog out of it, but find on looking longer that I was wrong, and that he was needed to prevent our being confined within the four lines of the door. (My friend[4] secures me in embarrassment by asking whether "a decent dog would not have answered the same purpose," adding, most truly, that "this is like one of Hogarth's dogs.") [1878.]

160. *Crowhurst.*

This unpublished plate, seen here in its finest state, is the most elaborate piece of work which Turner gave to wood scenery in the *Liber*. He seems to have meant to make it extremely beautiful, and the record of a most solemn impression on his own mind from the Downs of Sussex, under light-falling snow, with heavier storm coming

[1] [There is a description of this plate in *Lectures on Landscape*, § 96 (Vol. XXII. pp. 67–68), where it is reproduced.]
[2] [On the subject of Turner's figures, see Vol. XIII. pp. 151 *seq.*]
[3] [For a passing reference to the plate, see Vol. III. p. 236.]
[4] [Dr. Chase, to whom the notes of 1878 were dictated.]

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on in twilight. The brown colour, however, of the engraving defeats his purpose; but the study is full of passages with which all students of English landscape are so familiar that I take it for the most perfect introduction to all the following variety of English scenes in the "Book" itself. It must represent all of them here, for we have only fifteen more subjects to divide between Scotland and Switzerland, having already given ten to England. [1878.]

161. *Ben Arthur.*

The most notable of the Scottish subjects in the *Liber*, admirably engraved by Mr. Lupton over Turner's yet more admirable etching.[1] [1878.]

162. *Inverary Pier, Loch Fyne.* Morning.

If the last is the grandest, this is the brightest and happiest of the Scottish scenes in the "Book." It is both etched and engraved by Turner, and I have often heard Mr. Lupton express his astonishment at the transparency of aerial light obtained in the mountains and sky. I have always felt, myself, the two equal loops of bay to be awkwardly placed one above the other; yet the calm of the composition would seem to be destroyed by any proposable modification. [1878.]

163. *Peat Bog.*

Next to the brightest I give the darkest of Scottish heather and Scottish land. Under the influence of such scenery Turner learned to despise the affectations of Italian landscape and the comforts of Dutch, and prepared himself for the higher grandeur and more threatening gloom of the Alps.[2] [1878.]

[1] [For the etching, see Educational Series, No. 248. For other references to this plate, see Vol. III. p. 234 and Vol. IV. p. 373.]

[2] [This is not one of the original impressions, but one of Lupton's facsimiles For the subject, compare Vol. V. p. 399, and Vol. VII. p. 433.]

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164. *Basle.*

Introduces the Swiss series; and the days were happy when in reality the traveller was introduced to Switzerland by this scene. His first impressions are now only of the railroad station; and when I want to go to Switzerland myself, I am content to take out this picture and read, with it at my side, the *Tour de Jacob.*[1] [1878.]

165. *Lauffenbourg.*

These first rapids of the Rhine below the Fall of Schaffhausen, are the grandest piece of running water, I suppose, to be seen in Europe. How Turner came to tame them down into this little riband of streaming light, and to reduce the really magnificent bridge (of which I have placed my own line-for-line study in the Reference Series[2]) to this mere footway, with a field-railing along it, passes all the caprice yet traced by me in his character. Narrowed and tamed though it be, the student will learn more of Swiss character by studying this plate, without moving from the room, than he probably would in reality by travelling on the railroad past the spot where he might have got a glimpse of it just when he is getting the lunch-basket out from under the seat.[3] [1878.]

166. *The Lake of Thun.*

A quite favourite subject of Turner's. His first sketch of it from Nature used to hang in my mother's room, and is now placed here in the Standard Series, No. 6.[4] It seems as if the painter had never again passed up or down

[1] [*Le Tour de Jacob le Compagnon:* Paris, 1853—a translation of J. Gotthelf's *Jacobs, des Handwerksgesellen, Wanderungen durch die Schweiz:* Zwickau, 1846–1847.]

[2] [The drawing in question is not, however, at Oxford. Ruskin exhibited it at London in 1878 (see Vol. XIII. p. 523, 44 R), and it is now in the collection of Mrs. Cunliffe.]

[3] [For other references to this plate, see Vol. III. p. 236, Vol. V. p. 399, and Vol. VII. p. 225.]

[4] [Ruskin, however, did not so place it. The drawing was No. 7 in the Bond Street Exhibition of Ruskin's Turners: see Vol. XIII. pp. 417–418. For Ruskin's own early sketches of Thun, see Working Series, II., Nos. 34, 46 (below, p. 304).]

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the lake, for he repeated this single idea of it four times, and never gave any other view of it, while his modifications of the original sketch, by fervid imagination, scarcely leave now recognizable the profile of the "Niesen" on the left, and of the "Stockhorn" on the right. He always retained the confusion of packages on the shore, by which he had been startled on landing at Neuhaus. [1878.]

167. *The Alps of the Grande Chartreuse.*[1]

Leaving the Bernese district we cross to that of Grenoble, and approach the Alps of Savoy under their terrific precipices of limestone above Chambéry. It is one of his greatest mountain-studies, wholly superb in its expression of the great plains at the foot of the Alps and of the vineyard and village life which they bound with pasturage and snow. [1878.]

168. *Bonneville, Savoy.*

We enter now among the limestone crags and pause in one of Turner's favourite scenes—favourite chiefly from its sadness, and painted by him at least three times, twice in water-colour and once in oil.[2] The only prominent feature in the so-called "Good Town," its once Seigniorial Castle, the only important object in this picture, has, of course, been now turned by the "Good Town" into a gaol; the old bridge has been demolished and a stylish modern engineer's one built. The traveller is dependent on the "Good Town" now only for his lunch, and quarrels with the voituriers for staying there ten minutes after the time. I have myself spent a whole autumn there without seeing

[1] ["Chain of the Alps from Grenoble to Chartreuse:" for another reference to this plate, see Vol. III. p. 237.]

[2] [For another reference to the *Liber Studiorum* version of the subject, see Vol. III. p. 236. The drawing for the plate is No. 478 in the National Gallery, where also there are sketches of the scene. A water-colour drawing of Bonneville was No. 10 in Ruskin's Exhibition (see Vol. XIII. p. 419). Turner painted several oil-pictures of Bonneville (see C. F. Bell's *Exhibited Works of Turner*, p. 80).]

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half the beauty of its hills, and was, for a year, in treaty with the Town Council for the purchase of a bit of the crags on the left in this drawing. They suspected me of knowing a gold-mine in them, and at the year's end I left them in their suspicion.[1] [1878.]

169. *Source of the Arveron.*

The "Glacier des Bois," and old source of the Arveron, Chamouni; engraved by Turner himself with extremest care, and so often referred to in *Modern Painters*[2] that I say nothing more of it here, except that the entire mass of ice, which is seen in front of this picture, and from which the Arveron used to issue under the enormous ice-cave seen at its base between the pine trees in the lower middle-distance, has now utterly vanished owing to the fatal change in the climate of Switzerland during the last ten years, the sunshine never seeming to have power enough to raise clouds so high as to deposit snow on the higher summits.[3] [1878.]

170. *Mer de Glace, Chamouni.*

The scene now known to all of us, but at that time unfrequented and scarcely ever penetrated into its recesses. Turner sketched it with extreme rapidity and far less than his usual accuracy, addressing himself only to show the reason of the name in the mass of ice arising like a crested breaker on the left. The "aiguille" drawing is illustrated at length in *Modern Painters*.[4] [1878.]

171. *Pæstum.*[5]

A collection of the *Liber Studiorum* would be incomplete without showing the way in which Turner practised

[1] [For Ruskin's sojourn at Bonneville in 1863, and for his intended purchase of land, see the Introduction to Vol. XVII. p. lxxv.]
[2] [See Vol. VI. p. 373, and Vol. VII. p. 105.]
[3] [On this subject, compare *Queen of the Air*, Preface (Vol. XIX. p. 293).]
[4] [See Vol. VI. p. 237, and Plate 32 there.]
[5] [This is one of the unpublished plates, sometimes called "The Little Liber Studiorum." For another reference to this example, see Educational Series, No. 294 (above, p. 101), and Vol. XIII. p. 517.]

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on the copper to learn the business of mezzotint engraving. Technically, this example ought to have begun the series, but the sublimity of its subject induces me to place it as the real preface to his heroic design, and, I think, justifies me in doing so. The student will remember that in the Frontispiece the Classical architecture is represented as fallen, but the Norman standing, meaning that the faith in which alone true architecture can be built had perished with the nations who held it in Greece and Italy, but was yet living in England and Normandy. His symbol of the destruction of a religious faith is always storm and the lightning of heaven. Thus, in his great drawing of "Stonehenge,"[1] the fall of the Druidical religion is indicated by the total lightning striking one of the stones, while the shepherd flies with his scattered flock; but in the drawing of "Salisbury seen from Old Sarum" (lent at present and placed in the Reference Series for comparison[2]), the storm is only partial, the shepherd stands erect still watching his flock, and the spire of the Christian cathedral rises in full light amid soft rain: while here above the ruined temples of Pæstum, the fires of heaven blaze like a volcano, the clouds of its anger fly like angels of ruin, and the skeleton of the shepherd lies on the ground:—it is seen in the completed plate only, the example here under consideration being the first sketch upon the metal. [1878.]

172. *Pæstum* (advanced state).[3]

Advanced state of the same subject, never finished; but both superb examples of easy and perfect shading in mezzotint. Compare the lurid blaze of the light here with its translucent calm in 162, and be thankful, first, to heaven for giving us metal that may be thus engraved, and then to Prince Rupert for finding out how to engrave it, and then

[1] [For the symbolism in the drawings of "Stonehenge" and "Salisbury," see *Modern Painters*, vol. v. (Vol. VII. pp. 189–191).]

[2] [The drawing was in Ruskin's collection and only temporarily placed at Oxford; for it, see Vol. XIII. p. 440.]

[3] [Here reproduced by photogravure (Plate XLV.).]

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to Turner for thus writing upon it so noble scripture. The great plate engraved by Prince Rupert with his own hand[1] should be compared at once with this, to show the range of execution in this material. Few collections can possess so interesting plates; their market value, great though it is, not at all representing their rarity. The Turner engravings are worth, at least, fifteen guineas each in any London saleroom,[2] and I paid Messrs. Colnaghi fifty guineas for No. 159.[3] [1878.]

173. *Jason.*[4]

"Jason attacking the Dragon." This and the two following examples of Turner's heroic design are so copiously illustrated in *Modern Painters*[5] that it is unnecessary here to give more than their titles. [1878.]

174. *Æsacus and Hesperie.*

This is, on the whole, the finest plate in the *Liber Studiorum*, etched and engraved by Turner himself throughout with his highest skill.[6] [1878.]

175. *Rizpah the Daughter of Aiah.*

As the former example is the noblest piece of work, so this touches the highest range of emotion felt by the painter in its design. It finally expresses the temper of Turner's own mind—infinite sadness for the passing away of all that he had loved, and his own work only the guarding

[1] [Reference Series, No. 159: see above, p. 42.]

[2] [The Trustees, in order to complete the collection of *Liber Studiorum*, recently purchased a fine impression of the Chepstow; the price was £28.]

[3] [In a letter to Mr. Macdonald, Ruskin stated that "50" was a mistake for "55."]

[4] [The plate here described is, in the actual arrangement, No. 180 in the Educational Series (see above, p. 91); but the note is left in this place so as not to disturb the order of Ruskin's remarks. No. 173 in this series is now another plate from *Liber Studiorum*, namely, "Hindoo Devotions."]

[5] [For "Jason," see Vol. III. p. 240, and Vol. IV. p. 259.]

[6] [The plate is reproduced in *Lectures on Landscape*, § 93 (Vol. XXII. p. 65). For references to it in *Modern Painters*, see Vol. III. pp. 236, 246, 595 *n.*; Vol. IV. p. 248; Vol. VII. p. 434.]

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of its relics.[1] Any stranger passing through the rooms should at once cross from this cabinet to that containing Educational 251–275, which are chosen examples for the advanced student of the best plates of the *Liber* in their best state[2]—twelve of them with their twelve etchings complete, and the thirteenth etching, 263—of the unpublished plate of the "Pass of St. Gothard"—the grandest piece of rock-drawing, I suppose, in the world. The Rudimentary Series proceeds now, more or less described,[3] to its close. [1878.]

EIGHTH CABINET

FIRST SECTION.—BIRDS CHOSEN FOR EXERCISES IN PLUMAGE-PATTERN

(Of these, only 176 to 180 are permanently placed; the rest are for temporary use, until I can prepare more complete drawings, and therefore are not here catalogued.)

176. *First Exercise in Plumage-outline and Colour.* Egyptian, from Rosellini.[4]

Measure and draw the outlines of these lightly, but most carefully, with pencil. Then, when the outlines are black, go over them with pen and Indian ink; when red, with vermilion; and lay the flat colours so as not to disturb the outlines, retouching them afterwards when necessary. All these exercises are for precision, and are only for somewhat advanced students. [1870.]

[1] [For similar references to this plate, see Vol. III. p. 240; Vol. V. p. 399; Vol. VI. p. 26; Vol. VII. pp. 386, 434; and Vol. XIX. p. 274.]

[2] [This intended arrangement was, however, not carried out; but the Educational Series, Nos. 239–250, contains several etchings for *Liber Studiorum* plates (see the list below, p. 329). The etching here referred to as No. 263 is No. 244 in the Educational Series (p. 96); it is reproduced in Vol. XX. p. 156.]

[3] [That is, as described in the printed catalogue of 1872.]

[4] [These are the examples described as No. 13 in the 1870 *Catalogue of Examples* (see above, p. 60), where the exact reference to Rosellini is given. The note from the *Catalogue of Examples* is here inserted; and for a note on the use of the examples, see "Instructions," § 20 (below, p. 253).]

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177. *Tringa Candida.* Dutch engraving, coloured by hand.[1]

178. *Study of Plumage of Partridge*[2]. . . . . M.

179. *Study of Woodcock.* Early drawing[3]. . . W. Hunt.

180. *Study of Woodcocks in Fully Developed Manner.*[4] W. Hunt.

SECOND SECTION.—EXAMPLES FROM MR. GOULD'S "ENGLISH ORNITHOLOGY"

These are not here catalogued, because I propose that Mr. Gould's book[5] should eventually form a part of the student's library,[6] and the frames will then be occupied by drawings. The fine lithographic texture of these prints is not adapted for copying, but entire dependence may be placed on the accuracy of representation, and I believe even these few examples will be greatly useful in exciting the interest of the younger students in ornithology, and especially in the living birds.

[Subsequently this portion of the collection was rearranged. It now contains:—

181. *Studies of a Swallow's Wing and a Dead Dove* (water-colours, by Ruskin).[7]

182. *Snipe* (water-colour, by Ruskin).[8]

[1] [For the use of this example, see the "Instructions," § 20 (below, p. 254); and for the book from which it is taken, see p. 228.]

[2] [Water-colour ($9 \times 15\frac{1}{2}$). Plate XXXVIII. here. For the use of the example, see "Instructions," § 20 (below, p. 253). Reproduced in the *Artist*, July 1897. The study may be one of those made by Ruskin in 1867: see Introduction to Vol. XIX. p. xxiii.]

[3] [Dated 1825.]

[4] [For a note on the use of this example, see the "Instructions," § 21 (below, p. 254).]

[5] [*The Birds of Great Britain*, by John Gould, F.R.S., 5 vols., 1862–1873.]

[6] [Ruskin did not, however, form such a library (which indeed was hardly necessary, in view of the many libraries in Oxford); but he placed a few books in a case in the Drawing School, where they remain: see below, p. 300.]

[7] [$3\frac{3}{4} \times 7$ and $6\frac{1}{4} \times 10\frac{3}{4}$. An outline of the swallow's wing is now engraved in *Love's Meinie*.]

[8] [$6 \times 9\frac{1}{4}$.]

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Study of Plumage of Partridge

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183–188. *Studies of Birds*, by H. S. Marks, R.A.[1]

189. *Sulphur-crested Cockatoo* (water-colour,[2] by Ruskin: "Zoo, Oct. 17, '77").

190–192. *Studies of Birds*, by H. S. Marks, R.A.

193. *Studies at the "Zoo, Nov. 5, 1877,"* by Ruskin in water-colour,[3] of the "white-crested and laughing thrush (Himalayas)," "Cock of the rock," and "red and yellow macaw."

194. *Study of the Caracara*, by H. S. Marks, R.A.

195–200. *Plates from Gould's Birds.*]

NINTH CABINET

FIRST SECTION (200 TO 213).—EXERCISES IN COLOUR WITH SHADE, ON PATTERNS OF PLUMAGE AND SCALE

201. *Study of Kingfisher, with dominant reference to colour*[4] . M.

202. *Study of Kingfisher, with dominant reference to shade, but local colour still kept note of, as an element of shade*[5] . M.

203. *Feather of Kingfisher's Back, enlarged.* Rough study in colour and shade . . . . . M.

204. *At the top, Feathers of the Kingfisher's Wing and Head, enlarged; beneath, A Group of the Wing Feathers, real size.* Studies in colour and shade[6] . . . . M.

[1] [At a still later date Ruskin intended to transfer some of these studies to the Educational Series: see the Catalogue of 1878 (No. 168) for a note upon them (above, p. 152).]

[2] [4 × 4½.]

[3] [Water-colour (9½ × 8¾).]

[4] [For a reference to these studies, see *Eagle's Nest*, § 185 (Vol. XXII. p. 247), where this example (8¼ × 11) is now given. It was also reproduced in E. T. Cook's *Studies in Ruskin*. For a note on the use of No. 202, see the "Instructions," § 29 (below, p. 262).]

[5] [No. 202 (in pen and chalk) is 6 × 6¾; No. 203, 6 × 8. No. 202 is here reproduced (Plate LVIII.).]

[6] [Water-colour (13 × 9½).]

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205. *Extremity of a Wing Feather, much magnified, showing the way its light is laid on the brown ground; and one of the Filaments of the Feather of the Back, 203, highly magnified*[1] . . . . . M.

The remaining examples are for temporary use, and not catalogued. They are from the last published edition of Cuvier's *Natural History*, except my study of shells, 218, which will remain, but otherwise placed.[2]

SECOND SECTION (214 TO 225).—EXERCISES IN BALANCED COLOUR AND SHADE, WITH PERFECT FORM

These examples are from Le Vaillant's work on the Birds of Paradise,[3] but not catalogued, for the same reason that Mr. Gould's Birds are not: that I wish the book to be in the student's library. For which reason, also, I have not cut up my fine-paper copy; and these prints, from the small-paper edition, are not justly representative of Le Vaillant's book, but will answer my immediate purpose, of giving exercises in colour, with extreme precision of terminal line. The swallow, from my Dutch book,[4] 223, and egret, from Mr. Gould's, 225, are necessary for other particulars, and will remain.[5]

[1] [Water-colour (12 × 8).]

[2] [The examples Nos. 206 and 208–212 are coloured plates of fishes from Cuvier's *Règne Animal*. No. 207 is a drawing of a swift, with study of feathers, in water-colour (4½ × 9), inscribed "J. Ruskin, Brantwood, 7 April 1873." No. 213 contains two water-colour studies of shells (each 7 × 8).]

[3] [Le Vaillant: *Histoire Naturelle des Oiseau de Paradis et des Rolliers suivie de celle des Toucans et de Barbus*, 2 vols., atlas folio, with coloured plates drawn by Barbaband: Paris, 1806. (A large-paper copy is priced at £20 in Quaritch's Catalogue.) Ruskin refers to this book and to its "unrivalled" plates in *Love's Meinie*, § 87.]

[4] [*Nederlandsche Vogelen*, by C. Nozeman, with engravings coloured by Christian Sepp, 5 vols., royal folio, Amsterdam, 1770–1829.]

[5] [Nos. 214–217 are from Le Vaillant. Nos. 218–220, 222, and 224 are the Birds of Paradise. No. 221 contains studies by H. S. Marks. On the coloured plate of a swallow (No. 223) Ruskin has written:—

"All these plates are only put in temporarily, and unnamed, because, now, every bird has half-a-dozen names, and I can't get any catalogue printed, safely, yet; but for drawing practice they will serve, just now. It is of no use arranging till the frames are all filled."

Behind Gould's egret (No. 225) Ruskin has washed in a blue sky; for a reference to this example, see *Eagle's Nest*, § 174 (Vol. XXII. p. 241).]

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TENTH CABINET[1]

FIRST SECTION (226 TO 238).—GRASSES, AND THE ROSE

226. *Eriophorum Vaginatum*[2] . . . . . (*Floræ Danicæ*).

227. *Narcissi* . . . . . (Mrs. Loudon's *Bulbous Plants*).[3]

228. *The Golden Iris* . . . . . (*Floræ Danicæ*).[4]

229. *Irids* . . . . . (Mrs. Loudon's *Bulbous Plants*).

230–234. *Various Grasses* . . . . . (*Floræ Danicæ*).

235. *Carex Acuta*[5] . . . . . (Sowerby's *English Botany*).

236. *Study of Drosida Ælfredi*[6] . . . . . M.

The study of the simplest of the lilies, happily the one so native to our own Oxford, is made almost entirely with reference to its form and that of the grass out of which it grows, but the colour is fairly well observed, and the whole piece excellent for practice. [1878.]

237. *Study of Ear of Wheat, side view, magnified* . . . M.

Magnified study of ear of corn from the rough side. Exercise in placing of masses.[7] [1878.]

[1] [Ed. 1 added as a general heading "Foreground Plants."]

[2] [For an outline from this plate by Ruskin, see below, No. 276; for a note on the use of this example, see the "Instructions," § 19 (below, p. 253).]

[3] [Plate 39 of *The Ladies' Flower Garden of Ornamental Bulbous Plants*, 1841; by Jane Webb (Mrs. J. C. Loudon). For a note on the use of this example, see "Instructions," § 2 (below, p. 235).]

[4] [For a note on Nos. 228 and 229, see the "Instructions," § 11 (below, p. 243).]

[5] [See *Queen of the Air*, § 79 (Vol. XIX. p. 371).]

[6] [Water-colour ($6\frac{1}{2} \times 9\frac{1}{2}$). For another study of the red fritillary, and for Ruskin's note on his name for the flower, see *Educational Series*, No. 13 (above, p. 113).]

[7] [Water-colour ($13 \times 3\frac{3}{8}$). For another reference to this example, see No. 5 in the *Catalogue of Examples* (above, p. 59).]

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238. *Study of Wild Rose*[1] . . . . . M.

A sketch[2] made expressly for these schools to show the degree of attention with which rapid studies should be made for landscape foliage. It will be seen that the leaves are in almost every case laid first with a single wash of colour and never retouched more than once. It is impossible to get a true study of a complex branch of rose unless done at this pace, for the buds always open or the leaves of the open flowers drop in the course of an hour. The exertion of attention in doing such a piece of work as this is to me the hardest task of any in art-practice, and in this particular case the exhaustion brought on by doing this drawing before breakfast was, I believe, the beginning of my Matlock illness,[3] by which the completion of the other study (133) was prevented. [1878.]

SECOND SECTION.—LOW-GROWING FLOWERS

(ALL FROM THE "FLORÆ DANICÆ")

239. *The Ground Rose.*

240. *The Ivy Campanula.*

241. *The Iceland Gentian.*

242. *The Slender Gentian.*

243. *Saxifrage.*[4]

244. *Serratula.*

245. *Marsh Parsley.*

[1] [Water-colour (10×16). Plate XLVI. here.]

[2] [In the MS. Catalogue this example follows No. 133 (in the existing arrangement), and the note begins, "Not so in the following example—a sketch made . . ."]

[3] [In 1871. See *Ariadne Florentina*, § 212, and *Præterita*, ii. § 207.]

[4] [A woodcut of this example by A. Burgess is central on Plate XLVII. here. On the left is a dandelion (Edn. 15, p. 76); on the right, a clover-head (Working Series, ii. 14, p. 303).]

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Study of Wild Rose

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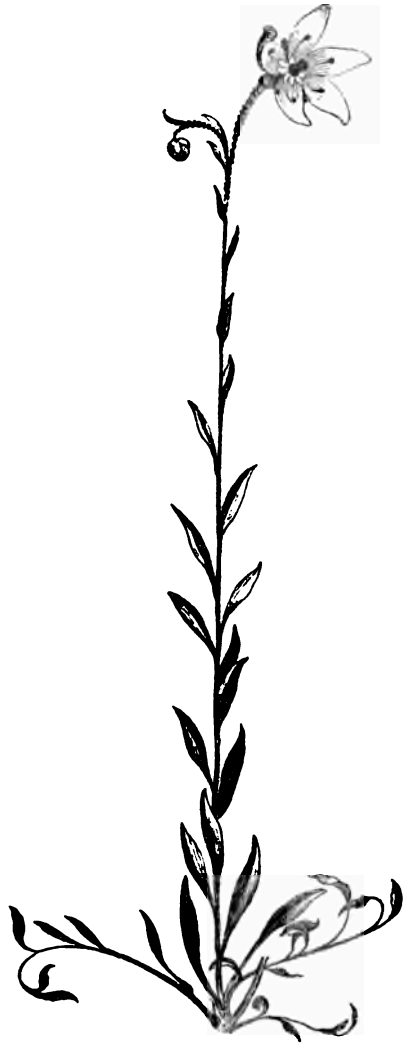

A. Burgess sc.

Dandelion, Saxifrage, and Clover

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246. *Purple Mosses.*

247. *Yellow and Scarlet Mosses.*

248. *Coral Moss.*

249. *Lichens.*

250. *Lichens.*

ELEVENTH CABINET[1]

These are chiefly for temporary service, though some will be permanently placed, but otherwise arranged. Their purpose is to enforce the practice of making the shade subordinate to the colour, and the greater number of them are Venetian, fifteenth century, most admirably copied by M. Caldara,[2] and entirely authoritative as to the Venetian practice in this respect.

In 251 my sketch[3] of wood anemone gives the simplest beginning of leaf colour, green and white; and the drawing beneath of a leaf of Berberis Mahonia, by a pupil of my assistant, Mr. Ward, is consummate in finished texture, and, for work to be seen near, is as good as can be.[4] The last seven drawings, in the old English manner, by Mr. Hart (presented to me by one of my pupils, for this collection), are exemplary in tranquil care and respect for local colour, —see the ripe and unripe mulberries, 275,—but as compared with the Venetian work, show the constant English fault of mechanical precision instead of design.

[1] [Ed. 1 gives as a heading "Exercises in Leaf Drawing."]

[2] [From the Herbal of Benedetto Rino: see, for another copy from the same MS., No. 257 in the Educational Series (above, p. 98). For another reference to Signor Caldara's studies of Venetian flowers, see *Fors Clavigera*, Letter 74.]

[3] [Water-colour (6 × 5½).]

[4] [For another note on this example (which Ruskin intended to place elsewhere), see *Catalogue of the Educational Series, 1878*, No. 16 (above, p. 146).]

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TWELFTH CABINET

Exercises in Tree Drawing

FIRST SECTION (276 to 288).—OUTLINE AND ACTION OF GROWTH

276. *Outline of Eriophorum, from 226*[1] . . . . . M.

277. *Outline of Violet Leaf* (enlarged)[2] . . . . . M.

This group consists of exercises in plant drawing, directed especially to the marking of structure. The violet leaf here drawn is represented, at the top, of its natural size, below magnified with an ordinary pocket lens. It is given as an extremely difficult example, both the branching and serration being irregular; nor have I yet been able to arrive myself at any satisfactory mode of expressing the gradation of the ribs into their cellular tissue. Yet I mean this piece to remain in the School to give what encouragement it may to the pupils who, I hope, in numbers will succeed in doing better; and also as an illustration of one special requirement in such studies. The stalk is represented as twisted because it was twisted, although for the purposes of analysis it would have been much more advantageous to have pinned it down straight, but the essential characters of plants are only to be learned by drawing them in the positions they naturally fall into, and not by forcing them into those which are convenient to us. [1878.]

278. *Profile of Violet Leaf* (enlarged)[3] . . . . . M.

279. *Quick Sketch of Strawberry Leaf*[4] . . . . . M.

280. *Quick Study of Leaf Contour. Bramble*[5] . . . . . M.

[1] [For a note on the use of the example, which is in brush outline ($12\frac{1}{2} \times 7\frac{1}{2}$), see the "Instructions," § 19 (below, p. 252), where a woodcut of it is given (Plate LIV.).]

[2] [In water-colour ($12\frac{1}{2} \times 8$).]

[3] [In pencil and body-colour (6×8). See *ibid.*, § 30 (p. 263), where the example is reproduced (on Plate LX.).]

[4] [Pencil and body-colour ($6\frac{3}{4} \times 6\frac{1}{4}$).]

[5] [In water-colour ($8\frac{1}{2} \times 6\frac{1}{4}$). Plate XLVIII. here. Also reproduced in the *Artist*, July 1897. For a note on the example, see No. 41 D in the *Catalogue of Examples* (above, p. 68).]

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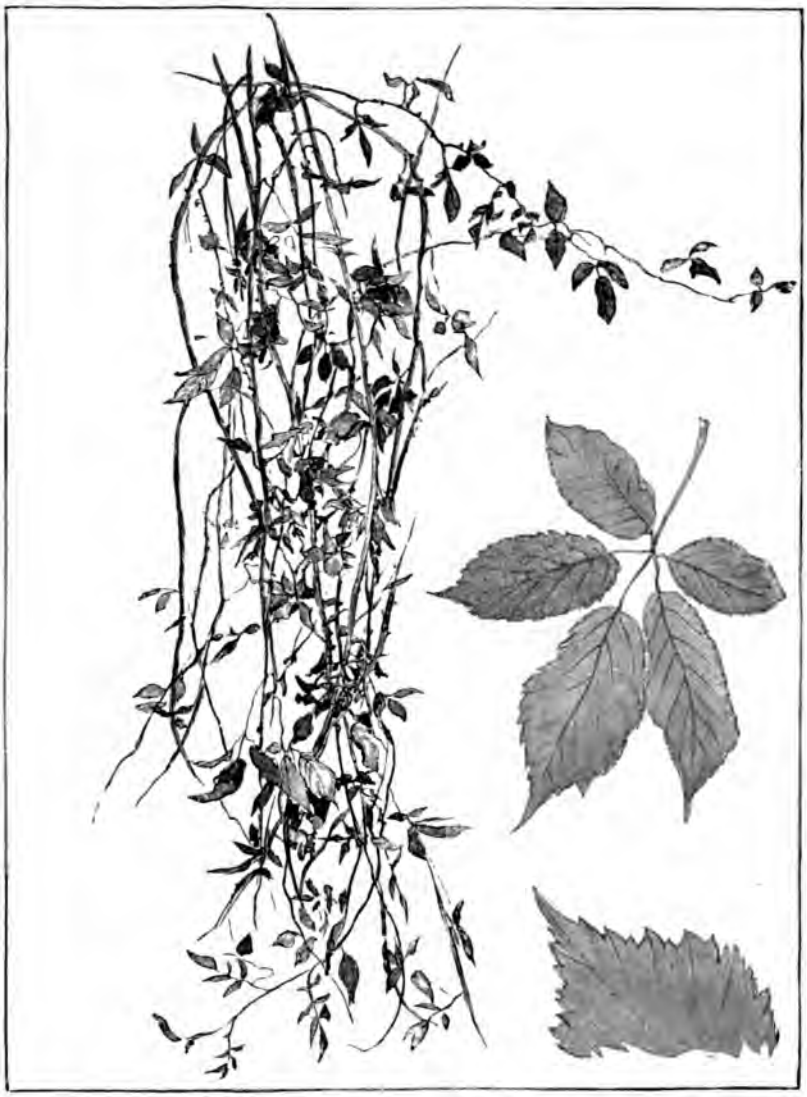

J Ruskin H. S. Uhlrich sc.

Quick Study of Leaf Contour: Bramble

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Arum Stem, and Scotch Fir

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281. *Leaf Contour. Laburnum*[1] . . . . . M.

282. *Leaf Contour. Wild parsley*[2] . . . . . M.

283. *Spiral Growth.* (*Orchis spiralis.*) Enlarged from *Floræ Danicæ.* Brush drawing[3] . . . . . A.

284. *Pen and Ink with Sepia. Sow Thistle*[4] . . . . . M.

285. *Pen and Ink, washed with Water. Arum Stem, real size; and Small Branch of Scotch fir, enlarged* . . . M.[5]

286. *Spiral Growth in Outer Sprays*[6] . . . . . M.

287. *Branch of Oak.* Study from Cima da Conegliano[7] . . . M.

288. *Branch of Oak, from the same picture, farther carried*[8] . M.

SECOND SECTION.—STUDIES IN FULL CHIAROSCURO

289. *Primrose Leaf Enlarged.* Sketch in colour[9] . . . M.

290. *First Process of Sepia Sketch of Leafage* (from Edu. 62)[10] M.

291. *The Same Leaves, farther carried*[11] . . . . . M.

292. *Complete Study of Leafage in Light and Shade.*[12] Engraved from Edu. 267 . . . . . G. Allen.

[1] [In water-colour ($8\frac{1}{2} \times 6\frac{1}{4}$).]
[2] [No. 282 is now empty.]
[3] [A woodcut of this example by Burgess is the right-hand figure on Plate V. in Vol. XIV. (p. 354).]
[4] [Size, $6\frac{1}{2} \times 6\frac{1}{4}$. Engraved in *Proserpina.*]
[5] [So in the printed catalogue, but the examples now in the frame are engravings by Mr. Allen from Ruskin's drawings. Plate XLVIIIA. here.]
[6] [Oak leaves; in water-colour ($9 \times 6\frac{5}{8}$).]
[7] [For Ruskin's note on this example, which is in water-colour (17×11), see below, p. 293. It is a study from the picture of which a photograph is No. 8 in the Standard Series.]
[8] [No. 288 is now empty.]
[9] [$13\frac{1}{2} \times 5\frac{3}{4}$.]
[10] [For Ruskin's notes on No. 290 (Rud.) and Edu. 62, see below, pp. 294, 295. The size of this study is $5\frac{1}{2} \times 6\frac{1}{2}$.]
[11] [For Ruskin's note on this example ($8\frac{1}{2} \times 9\frac{3}{4}$) see below, p. 295.]
[12] [Growing shoot of Phillyrea. Plate XIII. in *Aratra Pentelici* (Vol. XX. p. 325).]

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293. *Complete Study of Leafage in Light and Shade. Cluster of geranium.* Engraved from pencil and pen drawing[1] . . . . . G. Allen.

294. *Study of Part of the Trees in Turner's "Crossing the Brook."* Neutral tint[2] . . . . . M.

295. *Kirkstall Abbey.* Engraved in mezzotint, after Turner[3] T. Lupton.

296. *Rough Sketches of Tree Growth.* Pen and neutral tint[4] . M.

297. *Giotto's "Injustice."*[5] Showing treatment of foliage in light on dark . . . . . P.

298. *Sketch in Pen and Pencil*[6] (from Edu. 220). Showing treatment of foliage in light on dark . . . . . M.

299. *Etching, after Turner's pen drawing,* 300 . . G. Allen.

300. *Pen and Sepia Sketch for Unpublished Plate of "Liber Studiorum"*[7] . . . . . Turner.

[1] [The engraving was published in *Laws of Fésole;* see Vol. XV. p. 478. This example was originally in the Educational Series, where it was thus described in the *Catalogue of Examples* (32 B):—

"*Study of Scarlet Geranium.* Mezzotint by my assistant, Mr. G. Allen, from a sketch of mine in pencil on grey paper, outlined with pen and touched with white. See Lecture vi. § 163."

The reference is to *Lectures on Art* (Vol. XX. p. 156).]

[2] [For Ruskin's note on this example (15½ × 11), see below, p. 297.]

[3] [This engraving was afterwards removed and is now No. 113 in the Educational Series (see above, p. 85). The frame now contains a study by Ruskin, in lamp-black and body-colour (4 × 5¼), of "Veronica Officinalis: leafage in foreground effect" (see the engraved plate, so inscribed, in *Proserpina*).]

[4] [For Ruskin's note on this example (No. 293 in the proposed rearrangement), see below, p. 296; see there Plate LXVII. (also reproduced in the *Artist*, July 1897). One of the sketches (8¾ × 6¼) is inscribed "Macugnaga, Aug. 4," thus fixing the date as 1845 (see *Præterita*, ii. § 131). The other sketch (8¾ × 6¼) is of a church and poplars, at Abbeville.]

[5] [See frontispiece to *Fors Clavigera*, Letter 10.]

[6] [11¾ × 6.]

[7] [For a note on this example, see the Catalogue of 1878, No. 299, where Ruskin corrects the statement that the sketch was intended for *Liber Studiorum* (below, p. 298); and see also the "Instructions," §§ 15, 26 (below, pp. 248, 259).]

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III

INSTRUCTIONS IN USE OF RUDIMENTARY SERIES

1. In order to represent any object by painting, three things have to be done:—

(1.) Its outline must be drawn accurately.
(2.) The space enclosed by the outline must be filled with colour matching the colour of the object.
(3.) This colour must be modified by shade, or difference in tint, so as to express solidity of form.

Students are usually taught to outline first; next, to shade; and lastly, to colour.

I wish you to learn to outline first; to colour next; and to shade last. Not but that you are partly to learn colour while you chiefly practise outline, and shade while you chiefly practise colour; but you must try to conquer the difficulties of the three processes in that order. My reasons for this variation from ordinary practice have been already given ("Inaug. Lect." § 189);[1] and I will endeavour now to explain what I wish you to do with the utmost possible simplicity.

2. Suppose you have to paint the Narcissus of the Alps (Edu. 25 and R. 227,* the lowest flower). First, you must

* On the ivory label of the frame written thus, $\frac{R}{\frac{2}{27}}$. In the same way R. 1 is written $\frac{R}{1}$, and so on to R. 99 or $\frac{R}{99}$. Also R. 101 is written $\frac{R}{\frac{1}{1}}$, and so on to R. 199 or $\frac{R}{\frac{1}{99}}$, R. 200 or $\frac{R}{\frac{2}{0}}$.

[1] [See Vol. XX. p. 128.]

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outline its six petals, its central cup, and its bulbed stalk, accurately, in the position you desire.[1] Then you must paint the cup with the yellow which is its true yellow, and the stalk with the green which is its true green, and the white petals with creamy white, not milky white. Lastly, you must modify these colours so as to make the cup look hollow and the petals bent; but, whatever shade you add must never destroy the impression, which is the first a child would receive from the flower, of its being a yellow, white, and green thing, with scarcely any shade in it. And I wish you for some time to aim exclusively at getting the power of seeing every object as a coloured space. Thus, for instance, I am sitting, as I write, opposite the fireplace of the old room, which I have written much in, and in which, as it chances, after this is finished, I shall write no more.[2] Its worn paper is pale green; the chimney-piece is of white marble; the poker is grey; the grate black; the footstool beside the fender, of a deep green. A chair stands in front of it, of brown mahogany, and above that is Turner's "Lake of Geneva,"[3] mostly blue. Now these pale green, deep green, white, black, grey, brown, and blue spaces, are all just as distinct as the pattern on an inlaid Florentine table. I want you to see everything first so, and represent it so.[4] The shading is quite a subsequent and secondary business. If you never shaded at all, but could outline perfectly, and paint things of their real colours, you would be able to convey a great deal of precious knowledge to any one looking at your drawing; but, with false outline and colour, the finest shading is of no use.

8. There is another reason, at present, for my enforcement of outline and colour practice on you. Photography, and the cheap woodcutting of the day, have introduced a

[1] [The narcissus here given (Plate XLIX.) is from a water-colour study by Mr. Macdonald.]

[2] [Ruskin at this time was leaving Denmark Hill for Brantwood. March 28, 1872, was his last day in his old study.]

[3] [For other references to this drawing, see *Queen of the Air*, § 108 (Vol. XIX. p. 394).]

[4] [Compare Vol. XV. p. 414, and Vol. XX. pp. 121 and *n.*]

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Narcissus Poeticus

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morbid and exaggerated love of effects of light;[1] and as pleasing effects of light, or appalling ones (and these last are still more popular with dull persons), can be easily imitated by any person who will pay a little attention to methods of execution, and their invention requires no acquaintance whatever with anything that light is given to exhibit, the desire to produce imitations of twilight, moonlight, and gaslight, has lately caused the neglect of every pure element of colour, and every noble character of form. And, therefore, though, under any circumstances, I should have arranged, as now, the order of your practice, I have taken more pains to complete for immediate service the examples of outline and flat tint, than those of chiaroscuro which are ultimately to be associated with them.

4. Our first work, therefore, is to learn how to draw an outline; and this, perhaps, you fancy will be easy, at least when you have only to draw a little thing like that Alpine Narcissus.

It is just as difficult, nevertheless—(and you had better begin discouraged by knowing this, than fall into discouragement by discovering it)—it is as difficult to outline one of these Narcissus petals as to outline a beautiful ship; and as difficult to outline the Narcissus cup as a Greek vase; and as difficult to outline the Narcissus stalk as a pillar of the Parthenon.

You will have to practise for months before you can even approximately outline any one of them.

And this practice must be of two kinds, not only distinct, but opposite; each aiding, by correcting and counterbalancing, the other.

5. One kind of practice must have for its object the making you sensitive to symmetry, and precise in mathematical measurement. The other kind of practice, and chief one, is to make you sensitive to the change and grace by which Nature makes all beauty immeasurable. Thus you must learn to draw a circle and ellipse with perfect

[1] [On this subject compare Vol. XIX. p. 89.]

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precision with the free hand; and at the same time must learn that an orange is not to be outlined by a circle, nor an egg by an ellipse, nor any organic form whatever by any mathematical line. In drawing a face, you must be able to map the features so that one eye shall not be higher than the other; but you must not hope to draw the arch of lip or brow with compasses. And while every leaf and flower is governed by a symmetry and ordinance of growth which you must be taught instantly to discern, much more must you be taught that it obeys that ordinance with voluntary grace, and never without lovely and vital transgression.

6. To begin, then, you see the Narcissus has six white leaves. Three of these, the undermost, are its calyx, and the three uppermost its corolla. These are two parts of every flower which it is well to ascertain before you begin to draw it; on which subject please remember this much of elementary botany, and do not be provoked at my digressions, for the first principle of all I wish to enforce in my school teaching of art is, that you shall never make a drawing, even for exercise, without proposing to learn some definite thing in doing so;[1] nay, I will even go so far as to say that the drawing will never be made rightly, unless the making it is subordinate to the gaining the piece of knowledge it is to represent and keep. Observe, then, that the calyx and corolla are not two parts of the flower, but the corolla is the flower, and the calyx its packing-case: in the bud the flower is folded up and packed close within the calyx, often with most ingenious pinching and wrinkling for room (pull a poppy bud in two, and unfold the poppy, the first you can find this year among the corn), and therefore the calyx has altogether less life in it than the corolla, and is as a leathern or wooden thing in comparison; also it stops growing, or nearly so, when the corolla begins, and sometimes drops

[1] [Compare what is said on this subject in *Laws of Fésole*, Vol. XV. p. 440, and compare *ibid.*, p. xxix.]

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off at once, as in the poppy aforesaid, or fades wretchedly, as in the buttercup, or stays on, stupid and bewildered, long after the flower is dead, as in the rose. But the main point for you to note is that, as a calyx has at first to shut close over the flower, *its leaves are nearly sure to be sharp pointed*, that they may come together and fit close at top, while a corolla leaf is as characteristically flat at the end, that is to say, heart shape, with the broad end outwards, because it usually is the fourth or fifth part of a cup, cut down from the edge to the middle.

7. Well, looking close at this narcissus then, you find its calyx has three leaves, and its corolla three; and these are set in two triangles, so that if either of them be a little smaller than the other, the whole flower will be triangular, not round (as you may see in a crocus always). And therefore you must know first how two triangles are to be set in this alternate manner.

R. 2. Figures 1 and 2.[1] If you cannot find out how to construct these, your master will show you. Draw them very accurately with compasses, and B pencil, not too hard; faint lines with black pencil, remember, are skilful drawing; it is only a vulgar draughtsman who wants a pale pencil to make a pale line with. Then with a brush dipped in Venetian red (which is the red of reds, and will stand for sun-warmed shadow if you like, and shall, for the love of Venice, be the first colour you touch) draw the blunt red lines beside the pencil ones. It may be *beside*, at first, the edge of the colour touching the pencil; but when you get more skilful it must be over the pencil, with the pencil line kept in the middle.

Then, in Fig. 2, draw the horizontal lines as well as you can, each with one movement of the brush only, not repeating. Never mind how wrong *they* are. Be *you* right; do things the right way, and in time the things will come

[1] [See Plate LI. (p. 244), which is a line block from the example, Rudimentary Series, No. 2. The retouching, mentioned by Ruskin at the end of § 7, and the "shakes and failures" (§ 12), necessarily disappear in this translation of work with the brush into formal line.]

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right, and the way be easy. You may retouch a little, on the curved lines, or triangle sides, if they look very ill (I have done so myself here and there, with shame), but not on the lines of shading.

8. Now, suppose in this second figure one triangle to be beneath, or seen through, the other: you will then have in it the limiting lines of arrangement in the great group of flowers which I wish you to call generally "Drosidæ," or Dew plants, because they delight in dew of fields.[1]

Learn their names in this order:—

Rushes,
Amaryllids,
Irids,
Asphodels,
Lilies.

And remember this much of them:—

First. All the four beautiful orders are developed from the blossom of the first and humblest. They are literally clothed grass of the field:[2] and that the humblest and coarsest, the fruitless grass of waste places, made to blossom. Therefore Dante gathers the rush for his girdle, from the shore of the sea beneath the Mount of Purification.[3] And the whole tribe of lilies are made, as it were, to keep well in mind that they were but grass blades once, by having their calices made as good as themselves, so that, till you look close, you cannot tell which is which; while the great pink tribe, which are the form of clothed grass belonging to the dry ground instead of the dewy ground, are put in mind of it by having their stems jointed like canes, and their petals made just like the white jagged membranes at grass joints, only coloured pink, and wrapped up in a green calyx like an ear of corn.

[1] [Compare *Queen of the Air*, § 79 (Vol. XIX. p. 371); and see above, p. 113.]
[2] [Matthew vi. 30; quoted also above, p. 117.]
[3] [See *Modern Painters*, vol. iii. (Vol. V. pp. 290, 291).]

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Secondly. These four orders of the clothed grass have, for their representative flowers[1]—

The Amaryllids—Christ's Lily of the Field.
The Irids—the Ion of Ionia (Fleur-de-lys of Christian Europe).
The Asphodels—the Greek flower of immortality, best represented by our wood hyacinth.[2]
And the Lilies—the Lily of the Annunciation.

9. So we will begin with the Rush.

R. 1. Juncus Lævis. Smooth rush.[3] (Common rush of English pond and moor, and are serviceable for carpet, chair, and candle.)

"The smooth rush" is Ray's name for it.[4] Linnæus called it the "clustered rush," because it grows in thick clusters. But its delicately fluted polish is a more notable character.

The plate is out of the *Florœ Danicœ*, a beautiful series of engravings of the flowers of Denmark, Norway, and Sweden, which was begun in 1761, and is still continuing.[5] The change, during this period, in the character of the engravings, will become interesting to you in time. They are, throughout, indeed, executed with intense and admirable care, but at first, and until the end of last century, in pure love of flowers, and art, and wholesome knowledge; while since, more and more every year, they have been degraded in ambitious skill, serving the pride of science.

This plate was published in 1794. It is a line engraving, coloured by hand, and is entirely exemplary, except that it has no letters for explanation, which I rudely add, the good old paper bearing my ink bravely.

[1] [Compare *Queen of the Air*, §§ 81 *seq.* (Vol. XIX. pp. 372 *seq.*).]
[2] [See above, p. 107; and on the asphodelas, "the flower of immortality," see Vol. XIX. pp. 335, 373, and *Fors Clavigera*, Letter 6.]
[3] [See Plate L. (overleaf), which is a woodcut from the example, No. 1, in the Rudimentary Series (above, p. 173).]
[4] [*Catalogus Plantarum Angliæ*, 1670, p. 180; by John Ray (1627–1705).]
[5] [Since completed: see note at Vol. XV. p. 482.]

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Suppose the portion B fitted to A, you have a full-grown rush, real size.

C, a single cluster of the blossom.

D, a separate blossom, not opened.

E, a complete blossom, magnified.

F, its stamens (yellow), seed-vessel (green), and three-branched pistil (white).

The Danish draughtsman, for all his skill, could not draw a rush blossom in perspective; we will try presently to do that for him.[1] The triangular groups are a, b, c; d, e, f; though they look as if clustered in the order a, d, c; f, b, e.

From this obscure blossom, then, are developed the four great orders of the Drosidæ. I do not mean that they are developed in the Darwinian sense, but developed in *conception.* It is not of the least consequence to you at present whether the Darwinian theory be true or false; nor should you at present trouble yourselves about *any* theory, but only be clear in your minds about the fact, that great orders of plants and living creatures are formed in subtle variations upon one appointed type,[2] like a musician's variations on an air, yet changing gradually towards another type, and approaching so close, where they meet, that they *seem* to join. I do not believe they join; but it is no matter whether they do or not, the classes themselves are, in main types, perfectly distinct.

10. Of these four orders of beautiful rush-blossom, I only want you to attend at present to the Amaryllids and Irids, of which you are familiar enough with the simplest representatives—snowdrop and crocus. When you want to remember the four, all together, say, "Snowdrop and crocus, jacinth and lily," because the form "Jacinth" runs more prettily and shortly than "Hyacinth."

And of the Amaryllids, first, the Alpine Narcissus

[1] [See below, pp. 244 and 252.]

[2] [Here, again, compare *Queen of the Air*, § 63 (Vol. XIX. p. 359).]

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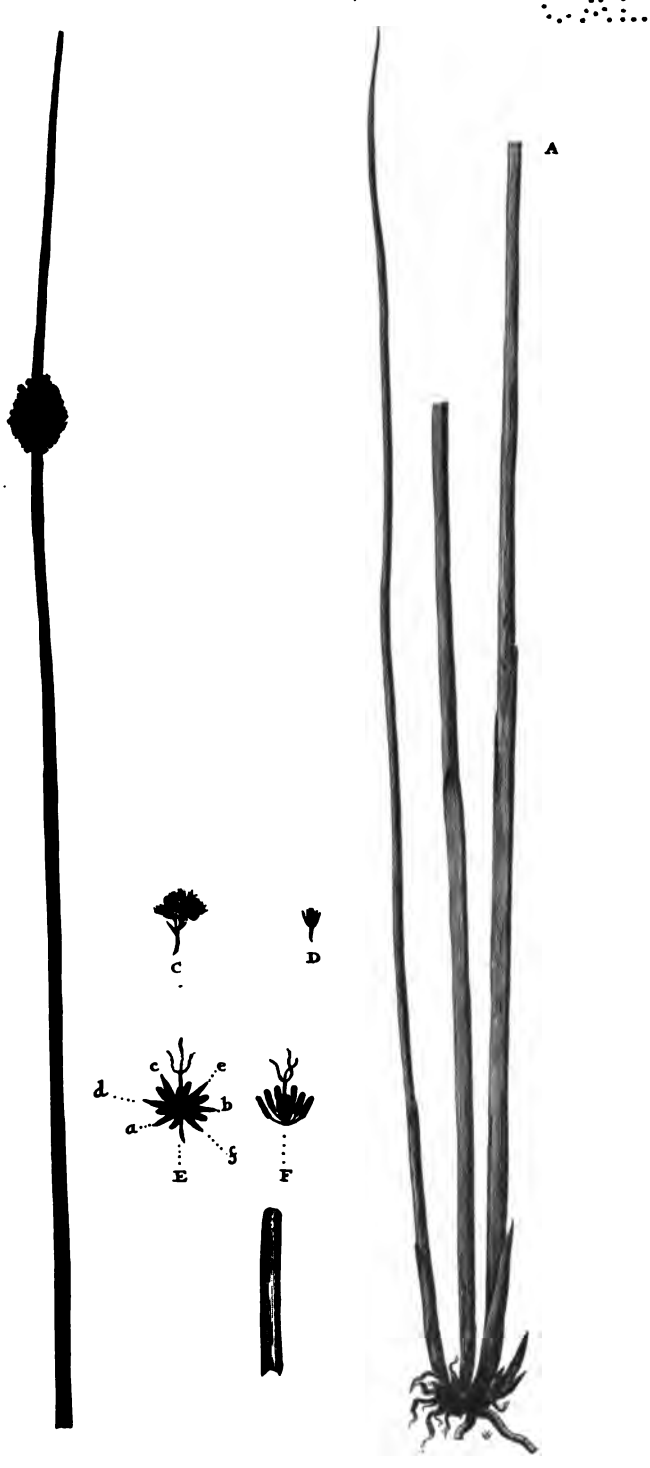

W. H. Hooper sc.

The Rush and its Star Blossom

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(Folio 1);[1] I shall call it the Vevay Narcissus, generally, because it grows brightest in the fields under the Dent de Jaman;[2] it is that of Greece also; it, and its companion, Narcissus Tazzetta, on the mountains, and "in the field of Elis." *

I have sketched this Narcissus, in Edu. 25, of its average size. In R. 227, you have it at the bottom of the plate, seen in front, but too small. The group will fix the character of the flower in your mind, however; but it is not to be copied, nor any part of it, being in a more or less faultful modern manner.†

11. Secondly, for the group of Irids.

R. 228. The Golden Iris (Water-flag).

Here in Oxford, where it grows everywhere near us, we must take this for our own type of the Fleur-de-lys, and the rather that I believe this to be Pindar's water-flag, the true Ion.[3] The plate is from the *Floræ Danicæ*.

R. 229. Group of Irids. (Mrs. Loudon.)

I give you this especially for the pale Iris Persica, No. 5, which was first brought into England by Charles the First's Henrietta, and it has many characters belonging especially to the heraldic Fleur-de-lys. But the Iris Florentina,

* Sibthorp, 4, 7;[4] but the locality of Elis only specified of the Tazzetta, which has the golden cup in the centre, without the crimson ring round its edge.

† It is out of Mrs. Loudon's *Flower Garden of Bulbous Plants*, and I am glad to put it here, permanently, both for its real beauty, in spite of faults, as well as serviceable clearness; and also for this personal reason, that Mr. Loudon was the first literary patron who sent words of mine to be actually set up in print, in his *Magazine of Natural History*, when I was sixteen.[5]

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[1] [Ed. 1 omits "(Folio 1)." The reference here and elsewhere to examples in a Folio Series is to the projected "Oxford Art School Series" (see below, p. 311); Mr. Allen engraved several plates for it, and some of them were printed, though none were published. The Narcissus, however, was not engraved; a study by Mr. Macdonald is here given.]

[2] [See the description of the Narcissus meads of Vevay in *Modern Painters*, vol. iii. (Vol. V. p. 289); and compare Vol. XX. p. l.]

[3] [See "Notes on the Educational Series," No. 12 (above, p. 112).]

[4] [See above, p. 113 *n.*]

[5] [See Vol. I. pp. xxxi., xlv., 191 *seq.*]

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which I have drawn as well as I can, in Edu. 12, is the true Fleur-de-lys.[1]

12. Now that we know what we are coming to, we will go back to our rushes, please, patiently. And *very* patiently, for it will be long before we can draw the rush-blossom itself. I want first to derive some easier form from its complex one. From Fig. 2 (R. 2, Folio 2[2]) draw the spherical triangle A B C over again, in its circle, as in Fig. 3 (mine is only smaller for convenience on the paper; draw yours the same size).

Then raise the verticals A *a*, B *b*, and draw the horizontal *a b* all with light pencil, compasses, and ruler.

Then draw over the pencil with the brush, as finely as you can, as I have drawn Fig. 3. I have left all the shakes and failures of my hand to encourage you.

Now the figure *a b c* is exactly as wide as it is high, so that it can be enclosed in a square.

Draw Fig. 3 over again; and complete it into Fig. 4, by letting fall verticals from *a* and *b*, and drawing the horizontal A D. (*Note.*—I always letter the lowest line of a square with Albert Dürer's initials, and if I have only a square to talk about, I letter it at the four corners A B C D, so that A C, B D, are the diagonals.)

Find the centre of this square by drawing the diagonals, of which portions are shown, from A to *b*, and D to *a*. Divide the square into four quarters, and copy the rest of the figure by hand and eye merely, drawing the Fleur-de-lys with pencil first, but the lines and dots as you best can by guess.

Then the figure *a b c* is a perfect central type of an English shield; and the bearings upon it are those of "that accomplished gentleman and lover of Arts, and cherisher of Industry and Ingenuity, Elias Ashmole,[3] of

[1] [For this example, see above, p. 76 (Plate XXX.).]

[2] [No. 2 in the Rudimentary Series, including Figs. 1–4, is Plate LI. here. "Folio 2" refers to an intended arrangement in the "Oxford Art School Series."]

[3] [1617–1692; founder of the Ashmolean Museum at Oxford. His shield is Fig. 4 on Plate LI.]

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Fig. 1.

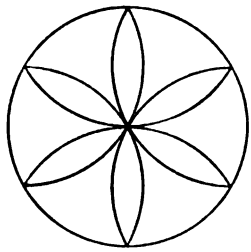


Fig. 2.

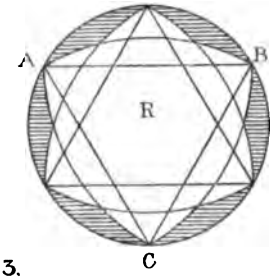


Fig. 3.

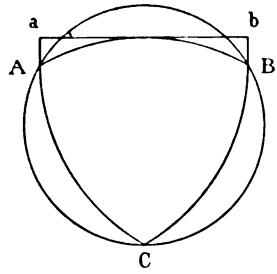
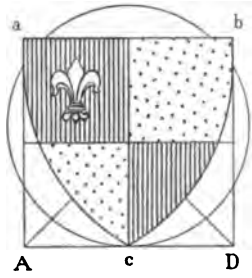


Fig. 4.



Engraved by G. Allen
Vaus & Crampton sc.

Construction of Form of English Shield

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the Middle Temple, Esquire," which you are to blazon thus:—"He beareth, quarterly, Gules and Or, a Flower-de-Luce in the first quarter, Argent."*

You will please observe very carefully that my Fleur-de-lys is not in the middle of the quarter, nor is one side of it the same as the other. It would be only coach-maker's heraldry, and utterly bad drawing, if it were set even, and had both sides alike. Also you see my dots are all set obliquely, so that you cannot tell when or where they will reach the side. And the vertical lines are drawn by guess of distance with one line of the brush, and never retouched. My hand is not at 53 what it was at 23, but observe that I have let it shake partly on purpose in these lines, to keep them from looking ruled.

Recollect, henceforward, clearly, that horizontal lines, as in Fig. 2, mean blue in heraldry (azure); vertical ones, as in Fig. 4, red (gules); and dots, gold (or).

18. Now, though the figure *a b c* is a perfect central type of shield form, especially English (the contour on the coins of our Henrys being even much blunter), it is ungraceful when compared with the sharper pointed shield of the Normans, and for all art-heraldry we must have a finer form.

R. 3, Fig. 5.† Draw the semicircle A *c* B, divided into half at *c*. With centre A and distance A *c* describe the arc *c b*, and with centre B and distance B *c* describe arc *c a*. Draw all with the brush as before—mine is left in ink to save my time, as Figs. 3 and 4 are enough to show you what is to be done. But the figures are to be drawn, remember, to exercise your hand, not for illustration only. Then *a b c* is a very beautifully proportioned form of shield, but it is inferior to *a b c* in Fig. 4 because it is limited by entirely circular curves, while in

* "Guillim" Edition of 1660, p. 362.

† The figures are numbered consecutively, whatever plate they occur in.[1]

[1] [Figs. 5, 6, 7, 8, and 9 are all on the example, No. 5 in the Rudimentary Series, which is here given in the form of woodcuts (see next page).]

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Fig. 4 the upper part of the side of the shield is a straight line, pleasantly differing from the lower.

14. But even that form is a rude one, because no good designer would allow any part of such an important curve as this to pass *suddenly* into a straight line. We will try to change the curves in our more slender shield, gradually.

Now we may change the curve *a c* either by making it

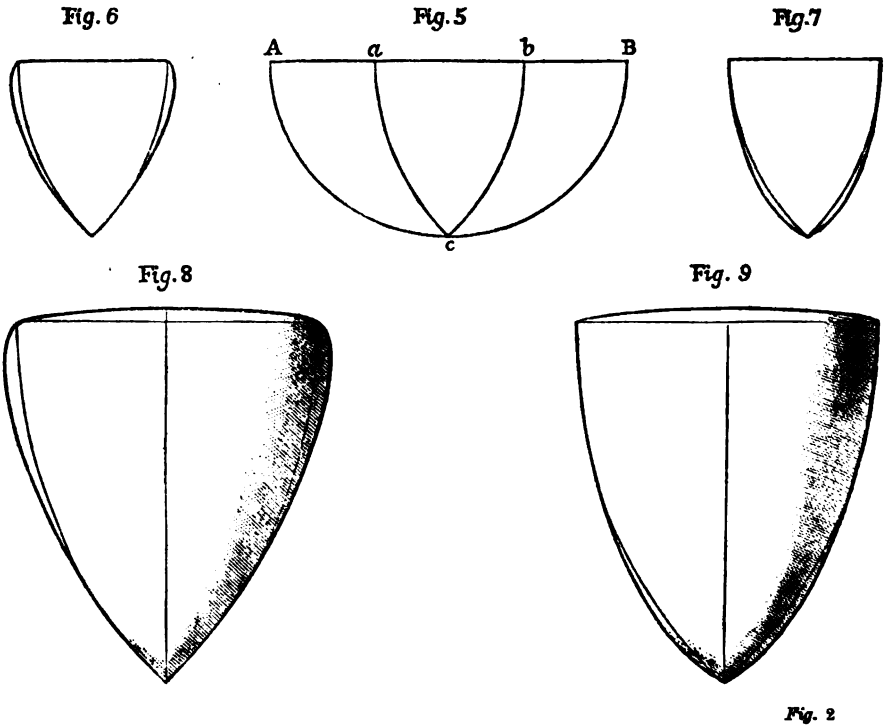

Fig. 2

straighter at the bottom and more bent at the top, Fig. 6, or straighter at the top and more bent at the bottom, Fig. 7.

We will do so as delicately and cunningly as we can, so that for some distance there is scarcely any perceptible interval between the lines. Yet the two resulting forms, Fig. 6 and Fig. 7, are completely distinct from each other.

Now these are each of them main types of a vast group

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of forms of beautiful shields. I have cast an example of Fig. 6, from the north aisle of Westminster Abbey, drawn half size, my paper not being large enough, in R. 10.[1] If next time you go to London you look at William de Valence's shield in the first chapel on the south side of

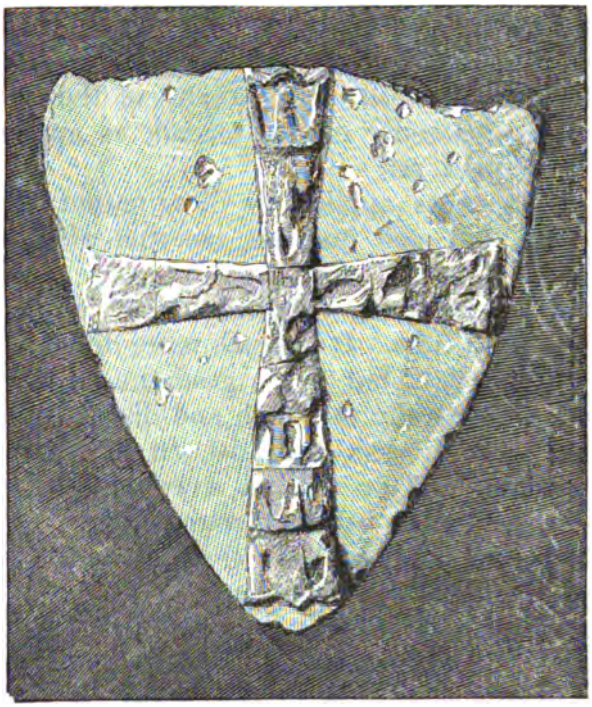

Fig. 3

the choir, you will see an entirely exquisite example of Fig. 7; we will study the lines by which they are limited presently,[2] but first observe that hitherto we have thought of shields only as flat things. Now they are never flat, but rounded, often considerably; therefore to draw them rightly, we must both arch the upper edge, and slightly shade the surfaces, as in Figs. 8 and 9.

15. And now we have to lay our first wash of colour—a

[1] [Fig. 3 here is a woodcut from Ruskin's drawing.]
[2] [See § 18, pp. 250 *seq.*]

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grave business, respecting which, please observe the following points:—

I wish you at once to learn to manage two different kinds of pigments.

One, pure water-colour, to be laid so wet that it will run.

The other, smoothly mixed body-colour, which must be spread like mortar.

Turner's heraldic drawing, R. 14, and his sepia sketch of trees, R. 300, are faultless examples of the first, and his Loire drawings generally of the second, as applied to purposes of the highest art.

In solid pigments applied to illumination, Mr. Laing's drawings, Edu. 207 and 208, are unsurpassable by modern work.

Now you have to learn, in both kinds of colour, to lay flat tints, and gradated tints. It is much more difficult, as manual work, to lay them flat; but if the gradation is to be right, it is more difficult mentally to watch and distribute gradation.

But the point I wish to insist on is that you must learn to gradate, and to lay an even tint, of the depth you want, in one wash, without retouching.

All final skill in painting depends upon your being able to lay the colour right at once.

These two shields are to be gradated with one wash of Venetian red. Their outlines are then to be drawn as frequently over and over with the brush as you like, but the surfaces not retouched. Your master will show you, in a few minutes, once for all, how to lay a gradated tint, beginning with water, and adding colour as you go on, and in all the exercises following you will find my chief endeavour is to do them with single washes, retouching only when different colours are to be used.

16. For instance, the entire background of the shield from Westminster, R. 10, is laid with one wash of lamp-black, never stopping all the way, and carrying it down the opposite sides by touching first on one and then at the other. It gets too light at the bottom, because I had

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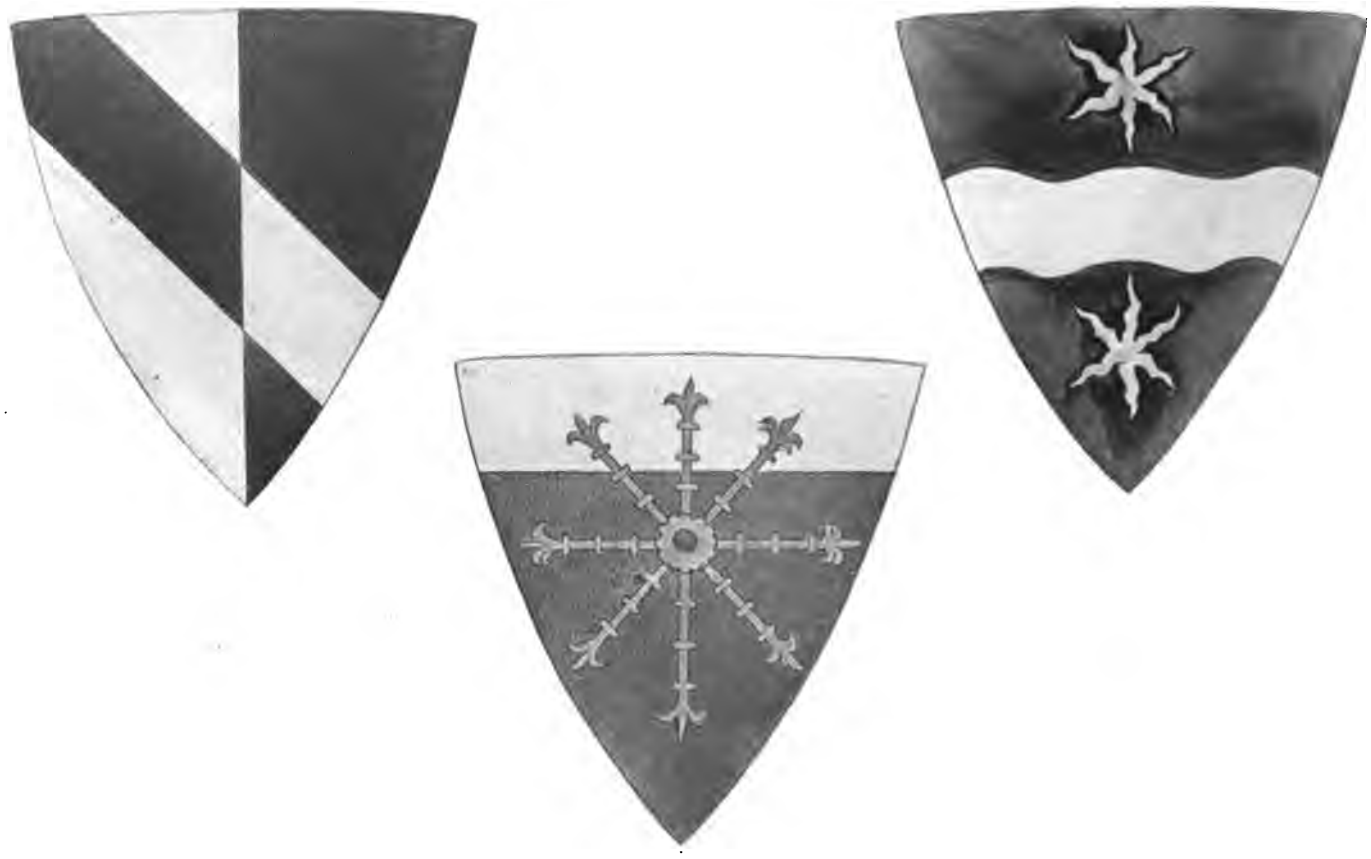

The Shields of Chaucer, Drake and Geoffrey Plantaganet

J Ruskin

Engraved by G Allen

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not mixed colour enough to begin with; but I would not retouch. At the upper corner, indeed, I had to alter the shape of the shield, and retouch clumsily; but never mind confessing having bungled for want of skill; be only ashamed of having bungled for want of attention, or having tried to conceal want of skill by any false process.

Again, the hollow of the cup, R. 61, is done with absolutely one wash of cobalt and light-red, with a little yellow tinting that came handy, adding some lampblack in the shadow while all was wet. You may see the edge of the cut left with a pure cutting-line by the flat wash.

Again, every green leaf in the study of rose, R. 238, is done with one wash. The use of that study is entirely for practice in flat tints of this kind. I was forced to retouch the petals of the flowers, because there were different colours in them; but you may easily see that every leaf has only one edge to its colour.

Finally. Look at the patches of colour with which the boat is drawn in Turner's scene on the Loire (Ref. 3),[1] and you will see every colour is laid with one flat touch, and so done with.

17. Try these two shields, then, with your master's help; and then Chaucer's shield, and the two others, in R. 8.[2] Sketch all the three in pencil, measuring breadth, height, and distance of shields, but drawing them by hand and eye only. I have done them quite carelessly and weakly on purpose. You can easily do nearly, or quite, as well. Then wash in the tints at once, noting only:

Sir Francis Drake's diamond (sable), with stars argent. I almost always put a slight wash of grey on argent bearings, to distinguish them from the white ground of the paper; then you must outline very finely pointed forms, like these stars, first with the dark colour, and spread it in the spaces

[1] [No. 3 in the Standard Series: see above, p. 12.]

[2] [The three shields on the example, No. 8 in the Rudimentary Series, were engraved by Mr. Allen from Ruskin's drawings for a folio plate in the "Oxford Art School Series." The engraving is here given (Plate LII.); the upper shields are Chaucer's and Drake's; the lower is Geoffrey Plantagenet's.]

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round, afterwards. That is the way all Greek vases are done; you may see my first brush line about the stars, done with blacker paint on purpose. Secondly, I shall always wash Gules with rose madder, because I don't like the glare of vermilion, unless one has real gold, and full colour to match it with. Only remember, heraldic Gules is full scarlet, not pink, and rose madder is very difficult to wash with, but I have left the stains just as they came.

* * * * * * *[1]

18. And now we must go back to our outlines.

I drew the sides of the shields in Figures 6 and 7[2] by my eye only, yet I know that they obey some certain law, else they would not be beautiful; but I do not know the law, nor is it necessary that I should. We must be able to draw rightly at pleasure, and to obey by instinct laws unknown to us, else we are no draughtsmen. But we must begin by recognizing that such laws exist. So we will examine definitely the aspect of the curve which we shall have to draw by instinct most frequently, the catenary.

Draw the semicircle A B C with its diameter, at least the size of half a dinner plate (Fig. 10, R. 4),[3] and take any fine metal chain—a common steel one will do, small in the link—and adjust it over the semicircle as at *a b c*, so that you may measure off a piece of it of the same length as

[1] [Asterisks were thus inserted in the original catalogues. In ed. 1 (see above, p. 161) there was a blank, and the text did not resume till § 28. In writing to Acland from Siena (May 27, 1872) he explained :—

"These Instructions require much thought. There is a gap to be filled with perspective exercises which took me a week's spare time, between Geneva and Genoa, to think over; and wouldn't come to my mind, then; and so of other places. Ultimately the thing will shape itself so as to be *evidently* useful, but I can't do it fast."]

[2] [See above, p. 246.]

[3] [In the examples as here described and as catalogued (see above, p. 173), No. 4 in the Rudimentary Series included two figures drawn by Mr. Macdonald; but in the examples as actually arranged by Ruskin, No. 4 was a new figure drawn by himself which combined the exercises shown in Figs. 10 and 11. In this substituted example, however, Ruskin's diagrams and lettering do not precisely fit the instructions in the text. Mr. Macdonald has, therefore, kindly re-drawn his original Figures 10 and 11 (which were removed by Ruskin, probably for use in his projected "Oxford Art School Series"), and these are here reduced on a line block (Plate LIII.). The example thus re-drawn is now placed as No. 4 in the Rudimentary Series; and Ruskin's substituted drawing is among the unframed examples.]

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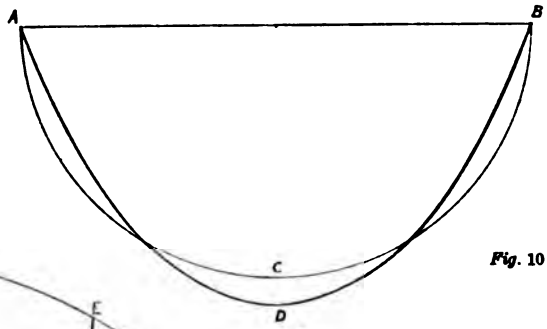
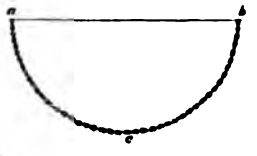


Fig. 10



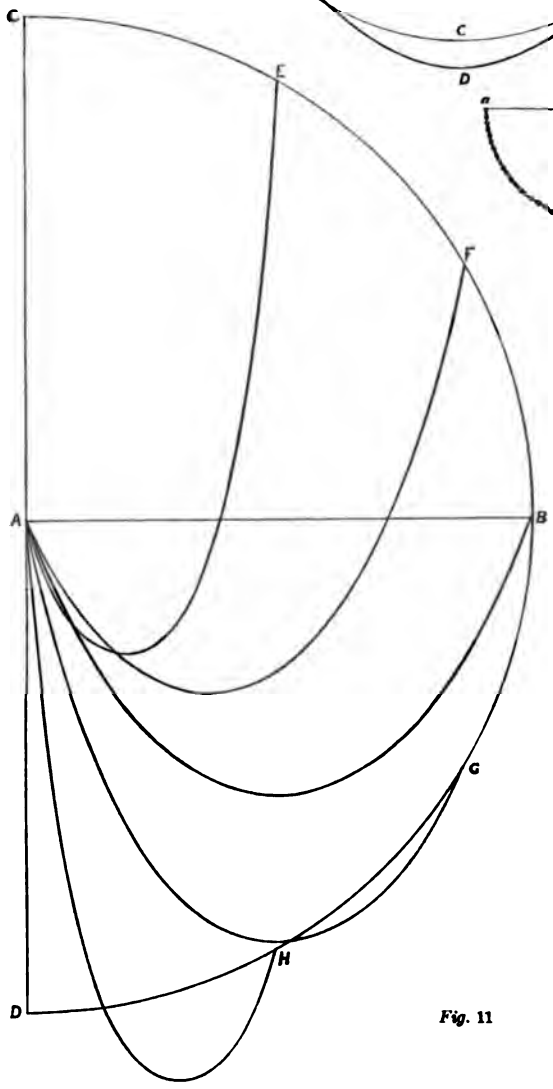


Fig. 11

A. Macdonald

Vaus & Crampton sc.

Study of Catenary Curves

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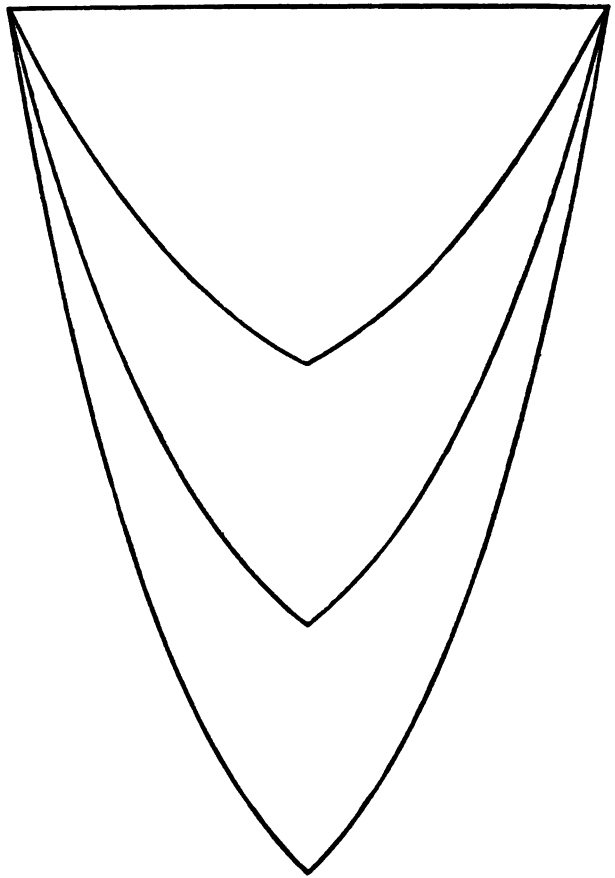

J. Ruskin

Engraved by G. Allen
H. S. Uhlrich sc.

Catenary Curves under Tension; and Outline of Eriophorum

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the semicircle (to draw your semicircle with the edge of a large bowl, and stretch the chain all round the edge, and then take half that length, is a short, rough way). Then set your drawing-board as upright as it will stand, pin your paper on it so that the diameter A B may be quite level, and pin your semicircle length of chain at its ends to the points A and B, so that it may hang down between them. It will hang in the line A B D. Trace a pencil line delicately beside it, not disturbing the chain, draw over the pencil with your brush, and you have the first simple relation of the catenary to the circle.

Next, with the length of the diameter A B in Fig. 10 for a radius, draw the semicircle C D (Fig. 11, R. 4), and here in margin divide the whole semicircle into six equal parts by the points E F, etc., and then fasten one end of your semicircle of chain to the point A, and the other successively to E F B G H, and draw all the curves it falls into. These will show you the kinds of curve which a rope of given length would fall into from the yard of a vessel, sloped at different angles: of course you might have an infinite number of curves by taking different points in the circle, but these five are enough at present.

Lastly. From the two points A B in Fig. 10, hang first the semicircle-length of chain, then three-quarters round the circle of chain, and then the whole circle's length of chain; and on each of these lengths of chain, fasten in the middle any very light pendant—two or three glass beads in a bunch will do, enough to stretch it a little, yet not to pull it nearly straight—and you will get three curves as in R. 5, which will give you a general idea of the look of the catenary under tension.[1]

Now, I *believe* that the curves by which I have limited the shields in Figs. 8 and 9 are the halves of catenaries under very slight tension, but I am not sure; all I know is, that they are good curves obeying some subtle law.

[1] [This example was engraved by Mr. Allen for the "Oxford Art School Series"; it is here reduced as the left-hand figure on Plate LIV.]

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19. Now, my first object in the course of exercises, which I shall request you to go through, will be to make your eye sensitive to the character of subtle curves of this kind, and to enable your hand to trace them with easy precision.

In the engraving of the woolly rush, R. 226, you may not at first perceive that the curves are subtle at all. But the difference between this entirely well-done piece of work and a vulgar botanical drawing, depends primarily on the draughtsman's fine sense of truth in curvature; and when you see the outline alone, R. 276,[1] you will probably recognize, even now, the value of this quality; but it would be vain for you to attempt to follow lines of this degree of refinement at first; and the exercises through which I shall lead you up to them will not, I hope, be uninteresting. The simplest elements of curvilinear design are, of course, to be found in good writing, and in the modes of ornamentation derived from it, and you cannot possibly learn to draw good curves more quickly than by attentively copying a few pieces of illuminator's penmanship.

R. 9 and R. 40[2] are both enlarged from the same page of an Apocalypse of the thirteenth century in the Bodleian Library. R. 41 is from a Psalter of the fourteenth century, also in the Bodleian.

These three examples are to be measured and drawn with your best care. You may laugh at them as much as you think proper, but you will have got on far in your drawing when you have succeeded in copying them.

I believe the outlines in the originals are drawn with the pen, but can never altogether satisfy myself on this point; and the less, because two quite distinct processes are followed by different illuminators. In the finest French school the colour is first laid on in thick body, and the outline subsequently drawn over it—how, I cannot guess;

[1] [This example by Ruskin is here given on a reduced scale, by woodcut, as the right-hand figure on Plate LIV.]

[2] [These examples, both by Ruskin, are here shown in the form of woodcuts on Plate LV. They were both engraved by Mr. Allen, large size, for the projected "Oxford Art School Series."]

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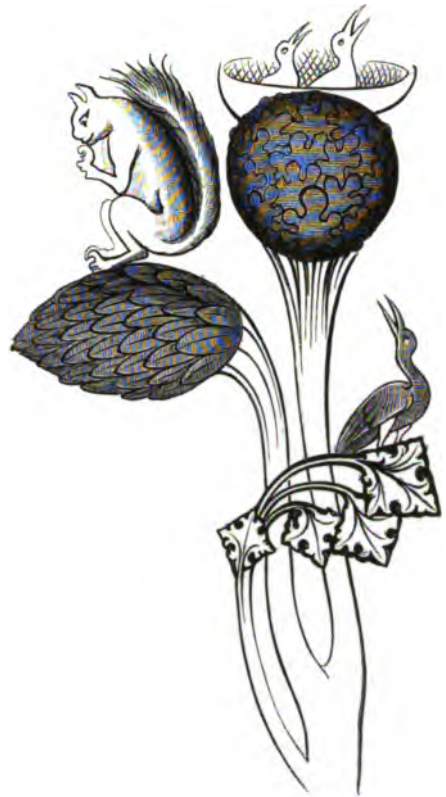

J. Ruskin

Engraved by G. Allen
H. S. Uhlrich sc.

Studies from an Illuminated MS.

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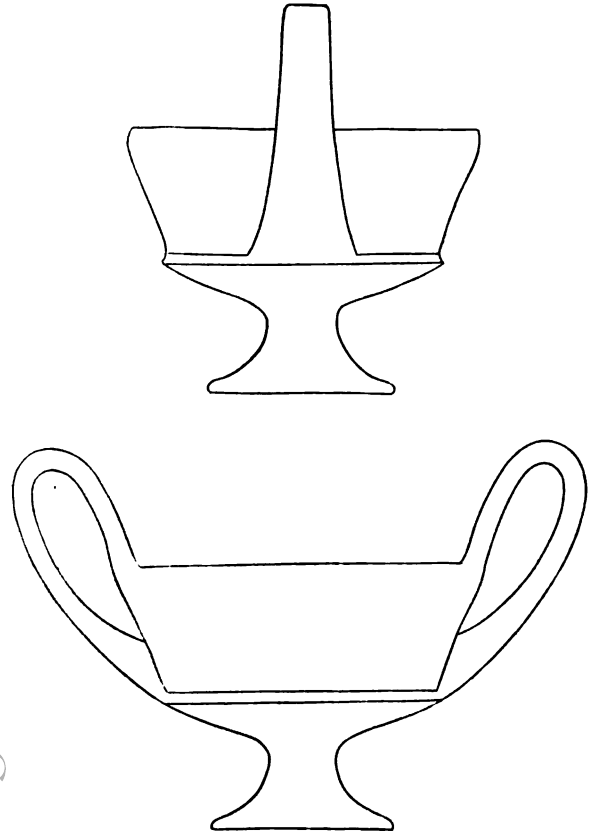

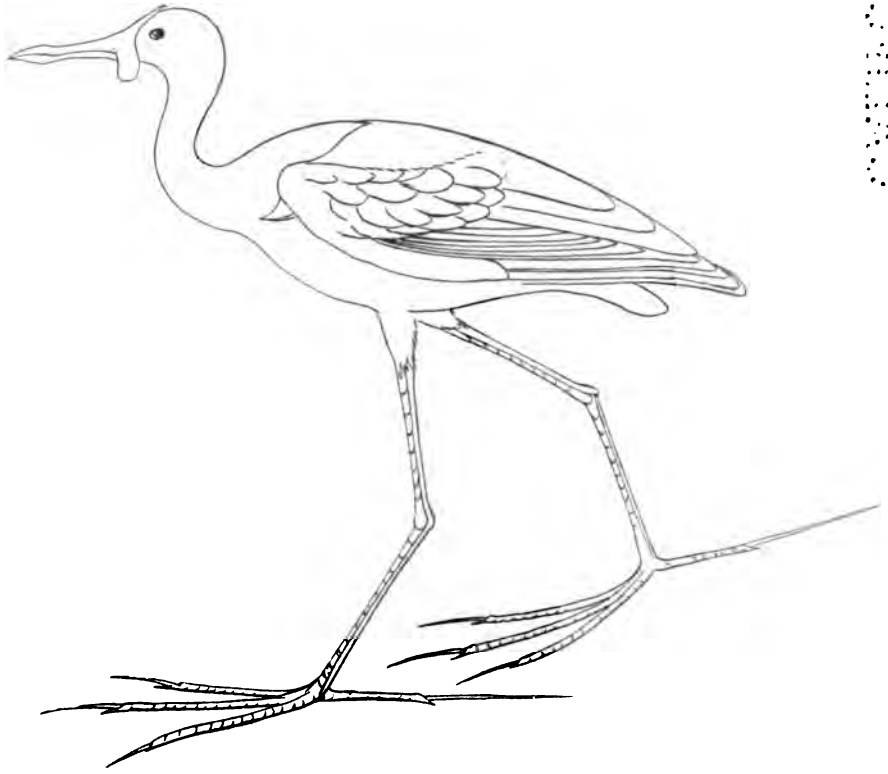

J Ruskin

Engraved by G. Allen
Vaus & Crampton sc.

Elementary Drawing Exercises

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but I know that the wonderful French Psalter, of which I have given you three pages in R. 18[1] to examine at leisure, is done that way, because half-a-dozen of its pages are unfinished, and have the colour and gold complete, but no outlines. On the contrary, the inestimable MS. in the Bodleian, Douce 180,[2] has most fortunately been left unfinished also, and some twelve or fifteen of its pages have their outlines complete, without any colour, and are among the most precious examples of pure Gothic delineation in the world. I *think*, generally, the Anglo-Saxon and English MSS. are first drawn with the pen and then coloured, and that the transition through French illumination to the Flemish school, in which the work is all painting, takes place first by the superimposition of the outline on prepared colour. But at all events, I wish you to draw these large outlines entirely with the brush, pencilling them carefully first, and afterwards the dog and hare in pencil from R. 39,[3] and the branching letter, Edu. 203, these two last being more difficult than the others.

By the time you have done these, you will have learned, without any trouble, much that it is well you should know of the temper of Gothic art; especially its humour and license of play in even its most precise drawing. Your hand will also have been steadied to no small extent, and your eye made a little sensitive to the characters of elasticity and vitality in curvature.

20. Next draw R. 48, and then with extreme care and accuracy R. 176.[4]

In neither of these, you will feel, I believe, in passing to them from the Gothic work, is there the slightest gaiety

[1] [The Psalter of St. Louis, now removed: see above, p. 15 *n.*]

[2] [A French MS. of the end of the thirteenth century, containing the Apocalypse; No. 180 in the catalogue of the MSS. bequeathed by Francis Douce (1757–1834) to the Bodleian Library.]

[3] [See above, p. 178.]

[4] [R. 48 is an enlargement of the Lion of Leontini, which is engraved in Vol. XX. p. 383. The right-hand figure on Plate LVI. here is reduced from an engraving (for the projected "Oxford Art Schools Series") of an Egyptian bird-outline similar to the one in Rud. 176.]

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or license. Grotesqueness enough, but perfect gravity and order. And this absence of humour, and severity of rule, characterizes all Greek and Egyptian design when they are good. When bad they become licentious, but never humorous.

But you will perceive that Gothic, Greek, and Egyptian art all agree in one thing, that never a line is lost in any of them. Whatever they do is intentional and full of result. The Goth may be free, but is never reckless or wasteful; the Egyptian and Greek may be cold or grave, but never unwatchful.

Now, as soon as you have succeeded in drawing that Egyptian bird rightly, and in putting the blue smoothly on its plumes, within the red lines, you will find yourself able to draw the wing of the real Tringa Candida, R. 177, this being represented somewhat meagrely and flatly, therefore conveniently, for you by the Dutch ornithologist. And from the Tringa Candida there will be scarcely any difficulty in passing on to the painting of any patterned bird, in flat colours, if you are only patient and accurate enough. And, once able to draw patterns and lay plumes truly, the step to the kind of brush-work used in painting my partridge, R. 178,[1] is a very short one indeed.

21. But to reach near Hunt's birds, R. 180, will be a much longer business, and needs a new piece of study to be gone through, namely, of light and shade. For introduction to which, we will go back to our Narcissus of Vevay. I said it must be painted so as to look as if there was no shade in it.[2] Nevertheless, delicately hidden, there must be much. For, to take but the simplest part of it, in the centre, it has a scarlet-edged cup, and this cup is not only as difficult to draw as a Greek vase, but as the most complex of vases, for the Narcissus cup is wrinkled all round, in and out, and you will see, by looking at R. 55, that it takes some trouble to shade the hollow even of a flat-sided

[1] [This example has already been given: see above, Plate XXXVIII. (p. 226).]
[2] [See above, § 2, p. 236.]

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LVII

Drawn by J. Ruskin

Engraved by George Allen
Allen & Co Sc

Study of Etruscan Cup

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cup.[1] So that a curved and wrinkled one, for the present, is not to be thought of: we must take something simpler. Shall we try the long green bulb that holds the flower? Even that will be as difficult as a pillar of the Parthenon, having all manner of subtle curves in it. Shall we go back to the Rush, then, and be content to round the smooth stem of that? We might be content, indeed, if we could! for it is a fluted pillar, with a delicate texture of striation on it, inimitable to us as yet. But a piece of a white and smooth pillar, if we could get it, might be manageable. Usually, indeed, students are set at once to shade round things—eggs or fruit (not to speak of cheeks and ears). So that they have to modify shade in all directions at once —as if it were not difficult enough, in beginning, to modify it, rightly, in one direction.

22. Now, if we take a piece of a white pillar, we have gradated shade in its absolutely simplest terms, and shall not be troubled with anything else. We cannot, perhaps, command a marble shaft, but we can all command—what will give us exactly the same practice—six inches of wax candle.

Cut so much of wax—or better, because white, spermaceti candle—flat off the top, and raise your candle-stick till the flat top of the candle is on a level with the eye, and looks a horizontal line; and on the opposite side from the light hang a bit of darkish cloth of any colour to prevent too much reflection of light on the dark side. But before arranging this completely, take two or three brightly bound books of different colours, and hold them up within an inch of the dark side of the candle. You will see that a blue book makes the candle blue, and a red one, red—and so on; and remember, in future, that every dark side everywhere reflects *something*, and must be painted of the colour it reflects.

Meantime, with your dark cloth or book you must get your shaded side of candle so completely in shade that the

[1] [Plate LVII. here, which is reduced by photogravure from an engraving made by Mr. Allen, from Ruskin's drawing, for the projected "Oxford Art School Series" (below, p. 314).]

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edge of it shall be the darkest part. Then put up a piece of white paper behind it so that you may see the light side of the candle detached in light from the background, and the dark side in dark. Then take an HB pencil—and therewith draw your candle. (See Example, R. 301.[1]) You will not find it easy; on the contrary, I fancy, before you have been at work ten minutes, finding your paper covered with lead-pencil scratches, which do not make it look either in the least round or in the least like spermaceti, you will pause resentfully, wondering how I could set you to do anything so difficult.

Do you think, then, it would be easier to draw the Elgin Marbles than a spermaceti candle? and yet you would have set spiritedly to work on those, I suppose, if I had asked you.

With all the help that your master can give you, and your best care besides, you will not be able to shade your drawing with pencil so as to look as delicate as the wax; but the effort to do so will make you feel the value of evenness and lightness in pencilling, and the necessity of effacing any conspicuous or hard lines when a surface of fine texture is to be represented.

You will be surprised to find how dark the dark side must be made, supposing reflection of light sufficiently prevented. But when you have finished your study under this effect, take away the white paper from behind the candle, and put a dark book instead, and you will see the side which looked so dark now relieved in distinct light against the background, and the whole candle become a mass of white, beautifully subdued, indeed, into roundness, yet clearly discernible as an altogether white object.

23. Now, all fine chiaroscuro depends on your keeping this distinctness of separate colour in all objects, and forcing yourself to get roundness and relief within these limits. You must round your candle only with delicate grey, even at its darkest. And yet, on the other hand, observe that

[1] [This additional example for the Rudimentary Series was removed by Ruskin in 1887. In sending it and the marmalade-pot, he wrote to Mr. Macdonald (January 29, 1873) that they "begin a new series of copies."]

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its full light is subdued from pure white, for in the centre of its light side you may see a narrow line of higher light produced by lustre.

You will soon become, quite rightly, hopeless of arriving at any likeness of the candle with pencil shading. Yet the candle is the easiest thing I could possibly have given you to draw. If I give you something a little larger and finer in surface, the difficulties will be more than doubled. Take a common pot for preserves, of white porcelain, two or three inches wide. You cannot have a simpler vase than that, nor one easier in perspective. The outside of it is only the candle over again, larger and more lustrous; but put it a little below the level of the eye, so that you can see a little way down into the inside, and six feet away from you, with a white background (Example, R. 302[1]), and when you are able to draw *that* satisfactorily, with lead pencil, it will be quite time enough to think of the Elgin Marbles.

24. One point of importance you will feel at once in this exercise—the capability of infinite extension in gradations. For the depth of grey with which you must round the marmalade-pot is no greater than that which rounds the candle; but it is extended in equally continuous gradation over a breadth of three inches instead of three-quarters of an inch. And if you had the Castle of St. Angelo to round instead of a marmalade-pot, you would still have to do it without deepening your grey.

Now, all great chiaroscurists delight in these wide gradations, and mean chiaroscurists in short and sudden ones. There is no more trenchant character of distinction between the Dutch and Italian designers than this: the gradations of Rembrandt, compared to those of Correggio, are as those of a nutshell to those of a dome.

25. Farther, the difficulty you will have in expressing these simple white objects with lead pencil will enable you

[1] [One of several studies of marmalade-pots, made by Ruskin for the School, remains; it is now in the Working Series, Cabinet II., No. 12 (below, p. 303).]

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to understand these following general principles, not yet at all enough recognized in art-education.

In all work with pencil or chalk, you are to consider them simply as so much grey colour, which you lay on with the point, for mere caution, and because you are a tyro, or are trying experiments, and wish to feel your way; but no pencil or chalk drawing is ever to be made for its own sake, as if pencil and chalk were beautiful materials. They are very imperfect and bad materials, and are only to be used for study. Even Michael Angelo and Correggio only use them when they are not quite sure of what they want, and choose to retain power of change and to work at speed. And they allow lines to be visible in their drawings only because it is easier to lay their shadows evenly with lines, and they do not care to take the trouble of filling in; but if ever they carry a bit of their drawing far, and to a point quite pleasing to themselves,* the lines vanish. So you are never to care what sort of lines you lay your shade with, but only that it be even, and of the right depth;[1] nor are you ever to spend much time on a single pencil or chalk drawing, but to do many of them, attending to the disposition of the shade, not its texture. Where form becomes subtle you will indeed have to take great pains; but for the sake of the form, not of the chalk texture. And as soon as you are able to express light and shade truly, you will be able to express them easily, and more completely, with colour than crayon. It takes no more trouble, perhaps a little less, to make a study in colour, like R. 98,[2] than it would take to draw the same capital in chalk; but, done as R. 98 is done, your study is perfect and permanent, and you are always to work so, if you are able; which, as I say, you may be, as soon as you can express light and shade rightly at all. The only reason for keeping colour out of the way of young students is that the moment they get a brush in

[1] [Compare *Elements of Drawing*, Vol. XV. p. 29.]
[2] [Plate L. here.]

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their hands, they think they may daub and splash with it. Use your chalk as unartificially as if it were paint, and your paint as precisely as if it were chalk, and you will get on with both together, and with each rightly.

26. For the expression of form on a large scale, however, chalk is an invaluable means, whereas any relative completion in colour would only be possible to a great master, and even to him less convenient than with the crayon. Mr. Burgess's drawings from the cornices at Verona[1] (over the side door of entrance) are entirely exemplary, but cannot be copied except by far advanced students. The arch at Bourges,[2] in the first recess, is a little too violently black and white; but the difficulty of arranging the masses rightly (and that arrangement is the object of the drawing) was so great, that the shadows had to be done over and over again till they got heavy, and the main lights recovered with white chalk; but portions of the cornice with the birds and of the upper masses of leaves are extremely beautiful.

Mr. Laing's drawing in sepia, at the north end of the room,[3] is of a portion of the south transept of Rouen Cathedral (seen on the left in the large photograph, Ref. 51). I had it made from a smaller but more beautiful photograph, fearing that the photograph itself would fade, and for use as a lecture diagram; and it is exemplary in management of sepia for imitation of stone texture, but not as a general method of drawing, because with the same pains, the whole might have been done in colour, if we had had the real subject to paint from. A sepia drawing ought always to be speedy, and show that it has been done with a flat wash. Turner's moonlight, sufficiently represented by the photograph, Edu. 295,[4] is consummate of its kind; and his actual sketch in sepia, R. 800, and those by Reynolds in

[1] [Now removed.]
[2] [Also removed: see above, p. 30.]
[3] [Also removed. The drawing was reproduced in the *Architectural Review* for December 1898, where it was erroneously ascribed to Ruskin. A very beautiful drawing of the same subject by Ruskin is in the possession of Mr. T. W. Jackson, of Worcester College, Oxford.]
[4] [A photograph of Turner's "Moonlight off the Needles"; not now in the collection: see above, p. 101 *n.*]

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the Reference Series,[1] are among the most valuable examples of art in the rooms.

27. You must go back, however, yet for a little while to your marmalade-pot, which may perhaps displease you. But why should it? Certainly the subject is difficult enough—there can be no humiliation felt on that score. But it is so vulgar, you think? Yes; I want you to feel its vulgarity, and consider why it is vulgar: that is one of my reasons for desiring you to draw it carefully. Why is it any wise more vulgar than a Greek vase? Not, surely, on the sole ground of being English made instead of Greek? Nor because it is made to hold jelly instead of wine? Wine and jelly are both good, and one is not more vulgar than the other. Nor because it is a familiar thing? You see daisies and grass oftener than you see jam-pots, but you would not quarrel with me for setting you to draw a daisy or a blade of grass? Why is it vulgar then? You will find, on attentively considering the matter, that the only essential cause of what you resent in it as vulgarity is the want of intelligence or design in its form. There is so much native taste and unconscious demand for beauty in your mind, that you cannot endure the absolute dulness of the barren cylinder of porcelain. The mechanical accuracy of its circle and the very fineness of its texture only make matters worse; to show so much mechanical skill and no faculty of brains, is the basest of all characters that work can have. Hunt's red pitcher, R. 59, is less offensive, because the substance of it is coarser, and there is some effort made in it at variety of form; but look from that to R. 55, and you will feel that you have got into another world of art. The Greek's material is the rudest that earth can give him—dirty clay, ill-baked; but his work on it is so refined that, after forty years of practice, I have not power enough to render its contours perfectly. That is the essential cause, then, of the vulgarity of your jam-pot—its maker's want of brains;

[1] [See above, Nos. 29–34 in the *Standard* Series, p. 24.]

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but there is one more difficult to define, yet very real. What I said just now, that jelly was not more vulgar than wine, is not altogether true. There is something baser in a mere sweetmeat, made to please the palate only, than in anything that has power of supporting life.

But without reasoning further, be content, for the present, to draw your jam-pot as well as you can; and if its vulgarity offend you, consider thereupon whether all the social life around you has not become vulgar for exactly the same causes; whether all Christendom is not at this moment trying to turn itself into a large jam-pot—a mechanically polished thing with no other object than holding sweetmeat in its inside.

28. If you will be patient, and draw your jam-pot properly, you shall have an alabaster lecythus to draw as soon as you are able, which is the kind of thing that Mary carried her spikenard in.[1] I suppose that will be good enough for you. Meantime, we have got two quite distinct difficulties to conquer in our sweetmeat-pot—one, its perspective; the other, its texture. The texture we shall not conquer for many a day yet.[2] The perspective, with a short, steady effort you may conquer at once, and all the worst difficulties of perspective together with it. But for the texture, try it, with such help as my drawing of it (framed in the first room, with that of the candle)[3] can at present give you, and then note generally of chiaroscuro study that its normal methods are:—

A. With pencil or chalk on white paper, reinforced with black.
B. With pencil on tinted paper, reinforced with white.
C. With pencil on white paper, washed with dark tint.
D. With pen on white paper, washed with dark tint.
E. With dark tint only on white paper.
F. With pure white on dark paper.

[1] [Mark xiv. 3.]
[2] [Ed. 3 reads:—
"... yet; but the perspective we must conquer forthwith. The normal methods of chiaro study are:— ..."]
[3] [No longer in the collection.]

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The processes D and E may be used on dark paper, and reinforced with white; but I do not recommend these complex methods, nor consider them as normal, though they may be used to save time. Thus my study from Filippo Lippi, Edu. 100, is with pencil on grey paper, washed with grey, and reinforced with white; but it would have been better on white paper only, though it would have been impossible for me to do it so in the time I had.

29. *Process A.*—Pure pencil or chalk on white paper.

(Standard: Leonardo's head. Ref. 12.)

Copy for practice: R. 43 or R. 44.[1]

All students are to copy one or other of these: if the smaller hurts their eyes, they are to take the larger. The work is to be entirely with B and HB pencil, on our standard white paper.[2] The subject is (R. 43) the Venetian Sea-Horse, natural size, its tail enlarged (R. 44), both from a dried specimen. The living creature is green, almost transparent, and is a kind of animated tendril of sea-grass; abides generally with his spiral tail twisted round a reed in the shallows, swinging, so, to and fro with the tide; swims superbly, when he changes place, by quivering undulation of his transparent crest and dorsal fin. He is to be drawn that you may learn, first, how to manage an HB pencil so as to show spots, local colour, etc.; secondly, that it may be impressed on your mind that a fish, generally, is a floating head, breast, and stomach, with a tail rather awkwardly put on behind, to steer, or, as in this case, grip with.

R. 202. Pencil on white paper, reinforced with black. Study of Halcyon.[3]

To be drawn with BB pencil, on standard white, and touched with common ink, nothing else.

[1] [The example R. 43 has already been given: see Plate 5 in Vol. IV. (p. 154).]

[2] [Ed. 1 here adds a footnote:—

"This paper will be supplied, I hope, of consistent quality and texture, and stamped 'Ruskin Schools,' by Mr. Clifford, 30 Piccadilly, Oxford."

"Oxford" was obviously a slip for London.]

[3] [Plate LVIII. here.]

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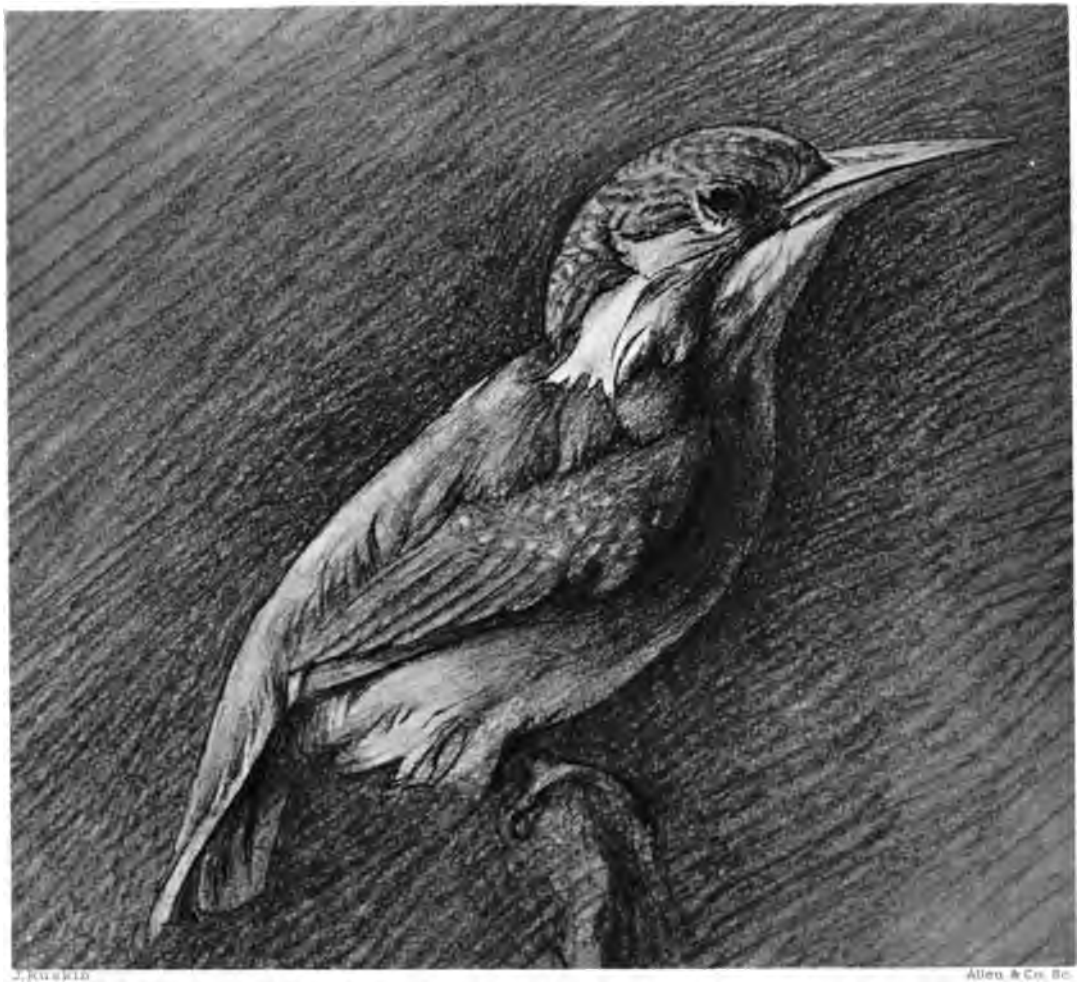

Study of Kingfisher

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Growing Shoot of Box; and Study of Rush

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The object of this study is to enable you to use a BB pencil as if it were black paint, gradating with it rapidly. The use of the ink is to define essential lines which the dusty pencil is apt to lose, and to secure blacks that do not shine.

30. *Process B.*—With pencil on tinted paper, reinforced with white.

Example for practice: Study of profile of violet leaf, R. 278.[1]

This is the most convenient and rapid mode of chiaroscuro study, all shades below the tint of the paper being carefully worked with the black, and all lights higher than the tint of the paper being as carefully worked with the white; but the method is greatly liable to the abuse of laying the pigment at random on the light.

Dürer, Mantegna, and other such perfect draughtsmen, lay the light on such studies with a pen or brush line, gradating it as the lines of engraving. This is not an advisable method for the general student, being much too laborious and requiring consummate skill. But he is to remember that the difference between daubing and painting is in the perfect gradation and intention of his imposed light.

This study of violet leaf is rudely and imperfectly done, but well enough for example. I wish every student to draw *the profiles* of every common leaf from nature in this manner.

31. *Process C.*—With pencil on white paper, washed with neutral tint.

Edu. 268. Study of box leaves.[2] (This must be lent during the present term to the Rudimentary School.)

The use of the neutral tint (in this study, cobalt and Venetian red) is merely to fill up the white points inevitably left in any but the most finished pencil study, to

[1] [The upper figure on Plate LX. (overleaf).]

[2] [The left-hand drawing on Plate LIX. For the other study on this plate, see *Catalogue of the Rudimentary Series, 1878*, No. 232 (below, p. 286).]

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take off the offensive metallic lustre, and to reinforce the gradations finally. A *perfect* study in any black material that did not shine would be better, but it would take a week to finish instead of a couple of hours, and the use of the neutral wash is, besides, a good preparation for future brush work.

Do all you can, first, with an HB pencil in moderate time (I can do one of these leaf studies myself in a couple of hours; do not spend more than four or five in copying them), then put a thin wash of neutral tint over all except the highest lights, gradating it away to these. Let it dry perfectly, and then reinforce the shadows and define the lines, where necessary, with the same colour, but let the entire power of the drawing depend on the pencil, not the tint.

R. 78. Study from leaves on tomb of Eleanor of Castile.[1]

Do any small piece of this for exercise in finer tones.

A little white is mixed with the neutral tint over the pencil in this drawing.

These exercises will occupy even the most industrious students for a considerable time, and it will be advisable that these should be thoroughly mastered before more difficult ones are attempted. The sequel to this first course of instructions will be published at the commencement of the spring term.[2]

CORPUS CHRISTI COLLEGE,
Nov. 1*st*, 1872.

[1] [The lower drawing on Plate LX. here.]

[2] [No sequel was, however, published, the *Laws of Fésole*, published in 1877–1878, partly taking its place. A considerable part of the intended sequel exists, partly in proof, partly in MS., at Brantwood. It is not here published, because without the illustrations (which Ruskin did not complete) the letterpress is scarcely intelligible. One passage of it, referring to *The Eagle's Nest*, is now printed in a note to that book: see Vol. XXII. p. 121 *n.*]

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Profile of Violet Leaf

Foliage on Tomb of Eleanor of Castile

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CATALOGUE OF THE RUDIMENTARY SERIES

1878

[WRITTEN FOR AN INTENDED REARRANGEMENT]

[The actual rearrangement was not carried out by Ruskin, nor did he complete his scheme for it. The greater number of the examples included in the MS. Catalogue were also included in the Rudimentary Series as originally arranged, and as it still remains, or they are placed elsewhere in the collection. The notes of 1878 on such examples have generally been incorporated (with the addition of the date to distinguish them) in Ruskin's printed catalogue of 1872, given in the preceding pages. In the following pages the scheme of rearrangement (so far as it is shown in the later MS. Catalogue) is given, with Ruskin's notes on examples not previously enumerated. Ruskin often did not put the titles of the examples in his MS. Catalogue, and in some cases the identification must remain doubtful.]

1. *Inscription over the Door of the Church of La Badia, Fiesole.*[1]

A fitting introduction to our work under the "laws of Fésole." I am not sure of its date, but presume by the rudeness of the birds introduced on the right hand that it can scarcely be later than the tenth century. I am sorry that this is drawn all obliquely and imperfectly; in which respect, however, it is a true type of the best I have been

[1] [No. 13 in the now existing arrangement of the Rudimentary Series (above, p. 174 *n.*); here reproduced (Plate LXI.). On the drawing Ruskin has written :—
"Inscription on two blocks of adjusted marble of Badia, Florence. The — in omnia conjectural, A in adversum right, I think. J. Ruskin, 1874."
Ruskin described this inscription in his lectures of 1874 on *The Æsthetic and Mathematic Schools of Art in Florence* (Vol. XXIII.).]

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able to do in all things. But if I had begun ruling lines I should have been continually impeded in copying the letters by the necessity of their coming into a certain place, whereas now, I think, each is very nearly a facsimile of the real one; and in this respect also the drawing represents all my work—that in essential points it is useful, and in its failures frank. The inscription records the principal laws of Heaven enforced by the early Church of Florence—"Whatsoever things praying ye seek, believe that ye shall have them and they shall come forth to you. When ye stand to pray, remit if ye have anything against any one."[1] [1878.]

2. (As in the previous catalogue; see p. 173.)

3. (No. 8 in the previous catalogue; see p. 173.)

4–8. (Not enumerated or described in the MS. Catalogue.)

9. *Italian engraved writing of the Lombardic School*:—"*HOC OPUS CEPIT.*" (Sketch by Ruskin.[2])

Exquisitely beautiful in line, characteristic, in manner and in purpose, of the beginnings of work in all the great schools of Italy: the cross first (compare inscription in No. 1), two little dots put underneath it to mark that it is a symbol, not a letter; then the writing begins with perfect ornamental purpose and some delight in enigmatic expression, teaching a lesson, deeper than any writing, of all beautiful things in the universe—that they are beautiful first, and have meaning, if we will take pains, but on no other condition. As an example of chiselling in fine marble with fine tools and fine hands, I know nothing more exquisite. I permit myself to use the word which I dread

[1] [See Mark xi. 24, 25.]

[2] [This sketch is No. 90 in the now existing arrangement of the Rudimentary Series (above, p. 194 *n.*). It is here shown in a woodcut (Fig. 4). Ruskin refers to the inscription, and illustrates it, in his *Letters to Norton*, vol. ii. p. 100 (letter of September 16, 1874), reprinted in a later volume of this edition.]

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Inscription on two blocks of adjusted marble, over door of Badia. Fiesole. The — in Omnia conjectural. A in Adversus right. J. Ruskin 1874.

J Ruskin

Allen & Co Sc

Inscription on the Badia of S. Domenico, Fiesole

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most of all dissyllables, "freedom,"[1] to express what is nevertheless here a fact, that the lines are struck on the stone with as much serenity of ease as a great writer would have shown on parchment, and their beauty depends upon insistence on this quality. The P in "OPUS," for instance, is supremely lovely, just because the line of it is that of a sail blown out by a breeze from the mast, the sheet at the bottom becoming invisible; but this is the humour of the artist only in this particular P, for, though I have only sketched it lightly, you see the P in "CEPIT" is finished

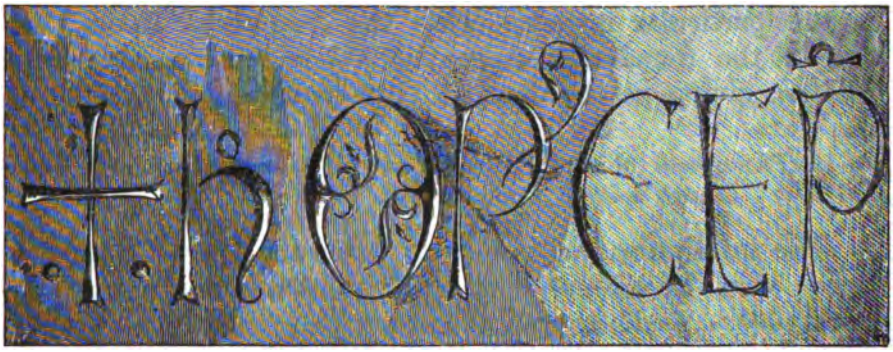

Fig. 4

in an orthodox manner. Again, while all the upright lines are superbly upright, the little O in "HOC" is thrown oblique, partly, I believe, lest it should insolently repeat the symmetry of the circles under the cross, and partly to show that the writer was not bound to be upright unless he liked. I hope I have not by any chance omitted the C, but I think my drawing was too careful, and that on the original stone the C was left to the imagination. The exquisite sharpness of the little flourished furrows in the interior of the O is interesting, not only as lovely handwork, but as showing the intense hardness of the Lucca marble. It is the native stone of the mountain in which Ugolino dreamed of hunting "per che i Pisan veder Lucca

[1] [Compare Vol. V. p. 379; Vol. VIII. pp. 248–249, 261, 287; Vol. XV. p. 387; Vol. XVII. p. 237.]

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non ponno."[1] The slightest possible aluminous element and, I think, a little silica is mixed in its crystalline structure, so that it can be carved like marble, but has the edges of flint and the durability of steel.* These edges have remained up to this perfection exposed to external air since the twelfth century—I say to external air, and not to weather, because they are sheltered by a far projecting portico from the actual dash of rain. Every student is to copy them, and to receive what may be so received of the spirit in which this work began to be done for guidance of his own future work in life—the work to be done in this particular instance being the Duomo of Lucca,[2] on one of the foundation stones of which this inscription is written, giving us the date for that foundation [1060].

10. *Photograph of the Eleventh-Century Inscription on the First Church built in Venice in* A.D. *421.*[3]

The inscription was put upon it by the Doge Domenico Selvo when he decorated it within and without, about the year 1090.[4] I discovered the inscription myself in Venice when I went back there at the order of Prince Leopold to

* (Note also in this O that it is not divided in the centre of its vertical, but so as to make the higher division smaller, and therefore different in curvature. There is nearly the same difference in the E, and it is made greater, in proportion, in the sign of contraction above the P; else it would have escaped observation.)

[1] [The mountain of S. Giuliano between Pisa and Lucca. See *Inferno*, xxxiii. 30:—

"This one, methought, as master of the sport,
Rode forth to chase the gaunt wolf, and his whelp,
Unto the mountain which forbids the sight
Of Lucca to the Pisan."

Compare Vol. V. p. 308, where also the passage is quoted.]

[2] [For a description of another inscription on the Cathedral of Lucca, see *Fors Clavigera*, Letter 23.]

[3] [There is no copy of this photograph in the Drawing School; but Ruskin placed copies of it for sale with his agent, Mr. William Ward, 2 Church Terrace, Richmond, Surrey. The photograph was taken for Ruskin by his friend, Rawdon Brown. The inscription is here reproduced by a woodcut (Plate LXII.).]

[4] [The date was afterwards given by Ruskin as 1073: see *St. Mark's Rest*, §§ 35, 36, and 131 (where the inscription is translated). For another reference to it, see *Fors Clavigera*, Letter 86.]

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J. Ruskin

W. H. Hooper sc.

Inscription on S. Giacomo di Rialto, Venice

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bring out a new edition of *The Stones of Venice*. The lettering is much more rigid than that of the last inscription, but that last inscription is the most beautiful I ever saw, and this has still many fine qualities of a similar kind. I need not comment on the principality here of the incipient cross, but it may be a finally convincing lesson to the student of the determination of good artists to secure variety in the dimensions of symmetrical forms to see that the cross, which is the centre of the whole inscription, standing for the X in "CRUX" and for the Chi in "CHRISTE," is engraved with unequal limbs. Note, also, the obliquity of the right-hand limb in the U of "SALUS" and of "JUS." The terminal limb of the R's in "VERA," "CIRCA," and "MERCANTIBUS" presents varieties of the pointed furrow used in the O of the former inscription. Compare also the two dashes put for the U and S in "MERCANTIBUS."

11. *Copy of one of the Pages of the Missal of Yolande of Navarre, with an example of minute flower-drawing beneath it, in order to show the difference between illumination and painting.*[1]

It is a mistake of modern times to put finished work, like that of the lower example, for an ornament to writing; the resulting effect being only to make the page look as if it were covered with botanical litter. The lower drawing is very lovely and exemplary as an exercise for a student of painting, but entirely useless for an illuminator. I give the copy of the page of the missal before I give the page itself, first, to show, approximately, what the effect of that page was when first done, and, secondly, to show how much easier it is to imitate the drawings than the writing of fine illumination. The two preceding examples of writing on stone, and the comparison of this

[1] [This example is in the Supplementary Cabinet, No. 172 (below, p. 305). The "minute flower-drawing" (a spray of myrtle, in water-colour) is not by Ruskin; the copy of the page of the MS. is by him.]

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with the following one of writing on vellum, will, I hope, make the student finally understand what is truly meant by the word "Scripture."

12. *Leaf of the Missal of Yolande from which the preceding example was copied.*[1]

The book, which is in my possession, contains 270 leaves illuminated in this manner, and was quite one of the most precious examples existing of fourteenth-century MS., until virtually destroyed by being for two days under water in the cellar of its former possessor, Mr. Jarman, who, when he left his home, placed his MS. collection in that receptacle for security against fire, and had them destroyed by the breaking in of the Thames in one of its great floods about twenty years ago. Only one volume escaped, being clasped so firmly that the water could not enter; from which volume I give three leaves for our next example.

13. *Leaves from the Psalter of St. Louis.*[2]

Entirely magnificent thirteenth-century work, by French masters and in a perfect state. Of course the genius varies in great schools as it does in little ones, and most MSS. show more genius in colour. None of the colour here is, properly speaking, fine, but it is entirely fine in method and principle—that is to say, in the way it is laid on—and in the laws of interchange and gradation, as far as they can be taught. No MS. in the world of its date surpasses it in execution, and as MS. it is a model of what is at once proper and beautiful. The text is the first thing thought

[1] [Thirteen leaves of this Book of Hours were placed by Ruskin in his Oxford Art Collection, and they remain in the Drawing School. Twenty-four other leaves were lent or given by him elsewhere. The rest of the MS. is now in the collection of Mr. Henry Yates Thompson, who has printed an account of it, with several photogravures (*The Book of Hours of Yolande of Flanders: a Manuscript of the Fourteenth Century in the Library of Henry Yates Thompson.* With a description by S. C. Cockerell, and Photogravures by Emery Walker: 1905). A page of the MS. is engraved as Plate 9 in *Modern Painters*, vol. iii. (Vol. V. p. 267).]

[2] [No. 6 in the Standard Series, as arranged by Ruskin (but now restored to the Psalter, in Mr. H. Y. Thompson's library): see above, p. 15.]

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of; the important clauses of this are indicated by beautiful letters, and the necessary pauses in this filled up by fanciful ornament. The grotesqueness and monstrosity of the animal forms are partly praiseworthy, and partly work of the devil,[1] and it is altogether devil's work that one does not know how far the evil extends. One thing is certain, that such ornament can only be drawn out of redundant fancy, and if any students like to qualify themselves to imitate it, they must strictly follow its methods of colour and outline, while I wish them to introduce beautiful drawings of real animals instead of these monstrous forms. What else I have to say will be found in *The Laws of Fésole.*[2] These leaves are placed here as standards, and no students should be allowed to waste time in unavailing efforts to copy them. Among the succeeding examples will be found progressive exercises for copying.

I said in describing No. 12 that the book from which these leaves are taken had escaped the destruction of the rest. The brown stain at the edges of the leaves shows to what point the water reached them.

14. (As in the former catalogue; for note, see p. 174.)

15–21. (As in the former catalogue; for note, see p. 175 *n.*)

22. (As in the former catalogue; for note, see p. 175.)

23, 24. (As in the former catalogue, though the examples have been removed; for notes, see p. 176.)

25. (As in the former catalogue; for note, see p. 177.)

26. (As in the former catalogue; for note, see p. 177 *n.*)

27–41. (As in the former catalogue; for note, see p. 177.)

[1] [For another reference to the grotesques in this Psalter, see *Queen of the Air*, § 71 (Vol. XIX. p. 365).]

[2] [See Vol. XV. p. 418, but the reference may also be to the intended continuation of that book.]

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42. (As in the former catalogue; for note, see p. 178.)

43, 44. (As in the former catalogue; for note, see p. 178 *n.*)

45. (As in the former catalogue; for note, see p. 178.)

46–51. (As in the former catalogue; for notes, see pp. 179, 180.)

52. (Left blank in the MS. Catalogue.)

53. (As in the former catalogue; for note, see p. 180.)

54. (Left blank in the MS. Catalogue.)

55–67. (As in the former catalogue; for notes, see pp. 181–186.)

68. (No. 71 in the former catalogue; for note, see p. 187.)

69. (No. 72 in the former catalogue; for note, see p. 188.)

70. (As in the former catalogue; for note, see p. 187.)

71–74. (Left blank in the MS. Catalogue.)

75–76. (As in the former catalogue; for notes, see pp. 188–189.)

77.[1]

Italian twelfth-century work, parallel with that of Chartres in date, but showing the exquisite refinements of Lombardic execution founded on Byzantine traditions. It is essentially Greek design, with the precision and finish added which we find only in North Italy. The variety of interval between the inlaid stars is intentional, but the extreme irregularity of the stars themselves is my fault, the drawing having been made in great haste.

[1] [The MS. Catalogue does not always give titles, and the drawing here described, which seems not to be at Oxford, cannot be identified.]

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78. *Study of the Base of a Shaft in the Façade of the Duomo at Lucca, of the real size.*[1]

It is very faultful in not being properly rounded, but cost me so much trouble in getting the contour of the leafage, that I was obliged to give up the general gradation. But I am very proud of these contours themselves, having at last succeeded in getting the precision and freedom of the originals with sufficient accuracy. In the original the work is a kind of engraving in fine marble, the chisel moving with the lightness and facility of a pen, and everything depending on the beauty of outline only, set off by slightly depressed shades. There is no modelling in the interior of the leaves. It is work little, if at all, subsequent in date to the last example, and I have never seen anything to surpass it.

79. (No. 78 in the former catalogue; for note, see p. 189.)

80. *Examples of Flat Sculpture from Pisa and Florence.*[2]

The one in the centre is the filling of a spandril of "Santa Maria della Spina" at Pisa before its restoration, quite exquisite in the architectural subjection of the birds' form to the outline of the shield. The upper and two lateral subjects are from the tombs on the pavement of the Campo Santo at Pisa; the ornament on the right being an enlargement of the lowest corner of the quatrefoil on the left. The lowest shield is from the front of "Santa Maria Novella" at Florence.

81. (As in the former catalogue; for note, see p. 190.)

[1] [This example is not now in the Oxford Art Collection. It is again referred to in *Ariadne Florentina*, § 70.]

[2] [These examples also are not now in the Oxford Art Collection.]

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82. *Sketch by Prout.*[1]

This sketch, though the foreground is uninteresting, is of great value as giving the old aspect of so important a Rhine city. It is placed here chiefly as an introduction to the beautiful drawing No. 83.

83. *Mayence.*[2] (Prout.)

On the walls of Mayence; one of Prout's most careful small sketches, and entirely beautiful in its expression of the delicacy of the roof of the tower, and the proportion of its pinnacles. It was realized by the artist in a finished lithograph, one of the most impressive of his early drawings.

84. *Sketch by Prout.*

A singularly instructive sketch in the solidity and realization of the buildings, though in great part little more than outline. Their delicate shadows scarcely relieving themselves from the grey paper, the figures admirably placed, and the effect of light through the arch, with the sense that we shall presently see all that is on the other side, could not be excelled in a finished painting.

85, 86. (As in the former catalogue; for notes, see pp. 191–193.)

87. (Left blank in the MS. Catalogue.)

88, 89. (As in the former catalogue; for notes, see p. 193.)

90. (Left blank in the MS. Catalogue.)

91–98. (As in the former catalogue; for notes, see pp. 194–197.)

[1] [Neither this sketch (not identified in the MS. Catalogue) nor No 84 is now in the Oxford Art Collection.]

[2] [This drawing was afterwards removed by Ruskin.]

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99. *A Capital of St. Mark's.*[1]

Placed in this part of the series as connecting the Gothic schools, of which it suggests the naturalism and vigorous undercutting, with the Greek schools, of which it retains the fluent folds of drapery, even in its treatment of foliage. The method in which the waves of these leaves follow each other is as distinctly derived from archaic Greece as the disposition of their lobes is prophetic of the English dog-tooth.

100. *The St. Jean d'Acre Pillars, Venice.*[2]

One of the best photographs ever taken of the columns of Acre at Venice, variously illustrated in my writings,[3] but useful here chiefly for practice in forcible architectural drawing throwing out forms in sparkling relief. The work itself, though very late in the pure Greek schools, has entirely the power of Dædalus in it, and it is impossible to dispose ornament more richly for the pleasure of the eye.

101–103. (As in the former catalogue; for notes, see pp. 198, 199.)

104. (No. 119 in the former catalogue; for note, see p. 203.)

105. (No. 115 in the former catalogue; for note, see p. 204.)

106–109. (As in the former catalogue; for notes, see pp. 200–202.)

110–113 (Nos. 120, 121, 122, 123 in the former catalogue; for notes, see pp. 204–206.)

114. (No. 131 in the former catalogue; for note, see p. 208.)

[1] [The MS. Catalogue does not specify what this example was; probably, the capital of which a photograph is No. 131 in the Reference Series (above, p. 39).]

[2] [The photograph is not in the Drawing School. A drawing of the pillars by Prout is Plate XX. in Vol. XIV., where it faces a drawing of them by Ruskin (between pp. 426, 427) now in the British Museum (see Vol. XIV. p. xxxix.). Another of the same subject is in the Supplementary Cabinet, No. 174 (see below, p. 306).]

[3] [See the passages collected in Vol. IX. p. 105 n.]

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115. *Study from Turner's "Richmond."*[1]

I place next this outline the drawing engraved in *Modern Painters* of the right-hand corner of Turner's "Richmond, in Yorkshire," the engraving of which the student will find placed in the "Working Series."[2] I wish this vignette of mine to be copied in order that the student may at once learn that a Turner foreground is just as ornamental a thing as a Velasquez drapery. I do not know whether in the act of copying he will become convinced of this fact which I have all my life been proclaiming in vain;[3] but on his power of recognizing it depends altogether his understanding of what the works of Turner are or mean. If any number of irregular zigzags or of botanically copied leaves would please him as much as the arrangement of forms and shades in this group, or if any chance dabs here and there with a brush, or an upholsterer's accurate drawing of a pattern would please him as much as the Velasquez drapery, he must remain totally incapable of comprehending what it is that the world recognizes as admirable either in Turner or Velasquez. I once hoped to have given many examples of this kind in *Modern Painters;* but I always found that the most beautiful pieces in Turner's compositions were beautiful precisely because they were part of the whole drawing and became weak or distorted in being separated. When I showed this vignette first to a young painter of eminence, for whose judgment I had much respect, he asked me how I could possibly allow such an ugly thing as this group of three stones at the bottom to destroy the foliage at the top; but that foliage is nothing without its cast shadows, and those cast shadows could not have been terminated but by Turner's termination—which rendering the edges of

[1] [This drawing was removed by Ruskin in 1887.]

[2] [Not there now; the engraving is Plate 55 in *Modern Painters*, vol. v. (Vol. VII.).]

[3] [See, again, Vol. VII. pp. 56–57, where "the keenly cunning, swiftest play of hand" in the design of Turner's foregrounds is dwelt upon.]

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the stones indispensable, I thought it best to complete them into the angle, although their oblique position is only given them that they may take up the lines of rock and river in the distance in steep perspective. Difficulties of this kind, found for the most part insuperable, were among the chief reasons for the long delay in the completion of *Modern Painters*, and may help to win pardon for its imperfection at last.

116. *Study from Turner's "Goldau."*[1]

I give place next to another of the drawings executed for *Modern Painters*, because the method of execution used in it, pencil washed with neutral tint, will enable the student often to obtain memoranda of chiaroscuro for which pencil alone would be too weak, and sepia too coarse. The drawing also represents, better than the engraving, the general effect of Turner's "Sunset seen from Goldau," so frequently alluded to in my writings.[2]

117. (No. 132 in the former catalogue; for note, see p. 209.)

118. *Rapid Studies of Effects from the Faulhorn.*[3]

I had only one bit of paper and packed the mountains all over it; but the Schreckhorn and Finsteraarhorn are all right as they first appear behind the brown rocks of the Faulhorn. Then, the summit of the Schreckhorn becoming clear, I sketched it above the Finsteraarhorn. Presently the Finsteraarhorn throwing off its clouds, I saw I had got it too steep, and drew it again below itself. Farther to the right the Eiger and Jungfrau had to be packed in at the left-hand bottom corner, and a final study of the quite clear Schreckhorn filled up what was left. These memoranda recall to me a most lovely scene, and I think

[1] [This drawing is in the Supplementary Cabinet, No. 171 (below, p. 305). It is dated 1855. Engraved as Plate 50 in *Modern Painters*, vol. iv. (Vol. VI. p. 379).]

[2] [See, in addition to the reference just given, Vol. III. pp. 417 *n.*, 552; Vol. IV. p. 345; and Vol. XIII. p. 455.]

[3] [These studies (made in 1846) were removed by Ruskin in 1887. They were No. 61 in the Ruskin Exhibition at Coniston, 1900; and No. 132 in the Ruskin Exhibition at the Royal Society of Painters in Water-Colours, 1901.]

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the method of their execution is the most serviceable that can be adopted for such rapid work.

119. *The Matterhorn.*[1]

This sketch drawn with the same simple means is yet made with much more care. It is now valuable as recording the state of snow in midsummer on the Matterhorn in the year 1849, and as the first accurate drawing ever made of the mountain at all. It may be compared at the student's leisure, with existing photographs and with all that preceded it of mountain drawing.

120. *Mountain Studies.*[2]

Three rapid studies of mountain form, to show the way in which the most craggy masses are modified by beautiful curves, and recommendable also as easily expressing the main points of form.

121. *Studies of Sky.*[3]

Two studies of sky on Mount Pilate; both records of most beautiful things passing away in a few moments. The upper one was sketched with ink in order to get, if possible, some look of the mist through which everything shone. The lower one, I am sorry to say, is as much as I can ever get as clouds are actually passing: but if students will get into the habit of noting as much as they can at the moment securely, and then setting down afterwards in another drawing what they remember, many of them will be able to do incomparably better things than I ever could, because I

[1] [This drawing was removed by Ruskin in 1887. One like it is in the Ruskin Museum at Sheffield. For a similar drawing see Plate D in Vol. V. p. xxviii.]

[2] [These studies were removed by Ruskin in 1887. They were No. 97 in the Ruskin Exhibition at Coniston, 1900; and No. 179 in the Ruskin Exhibition at the Royal Society of Painters in Water-Colours; one of the studies (Carrara) is Plate 5 in Vol. II.]

[3] [Plate LXIII. here. The studies are now No. 294 in the Educational Series (above, p. 101). They are inscribed by Ruskin: "Sunsets; or two outlines of Pilate; weathered forms of steep beds. J. R., 1861." The upper one (dated "25th Nov. 1861"), is in pen; the lower, in water-colour. For Ruskin's descriptions of sky and mountain at that date, see Vol. XVII. p. xliv.]

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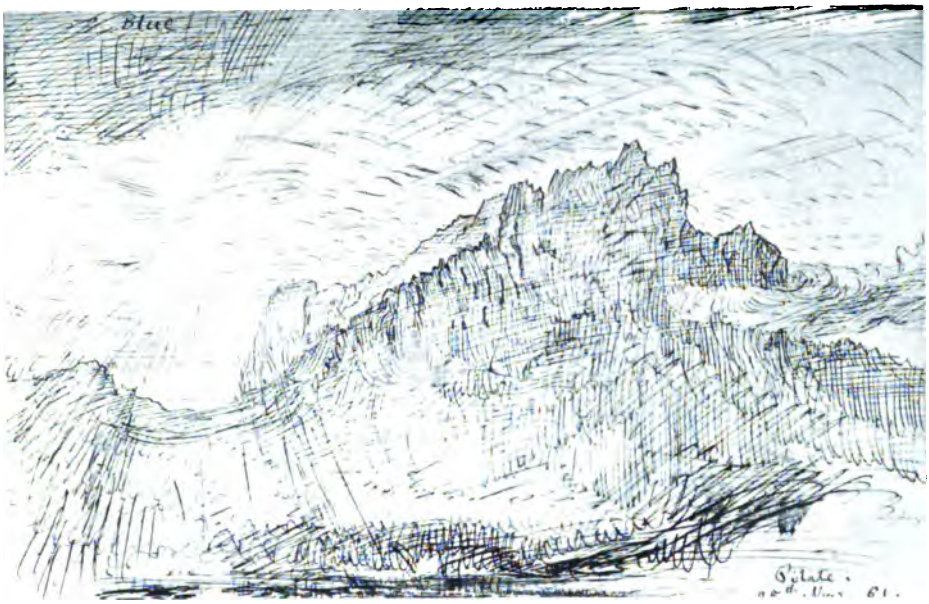

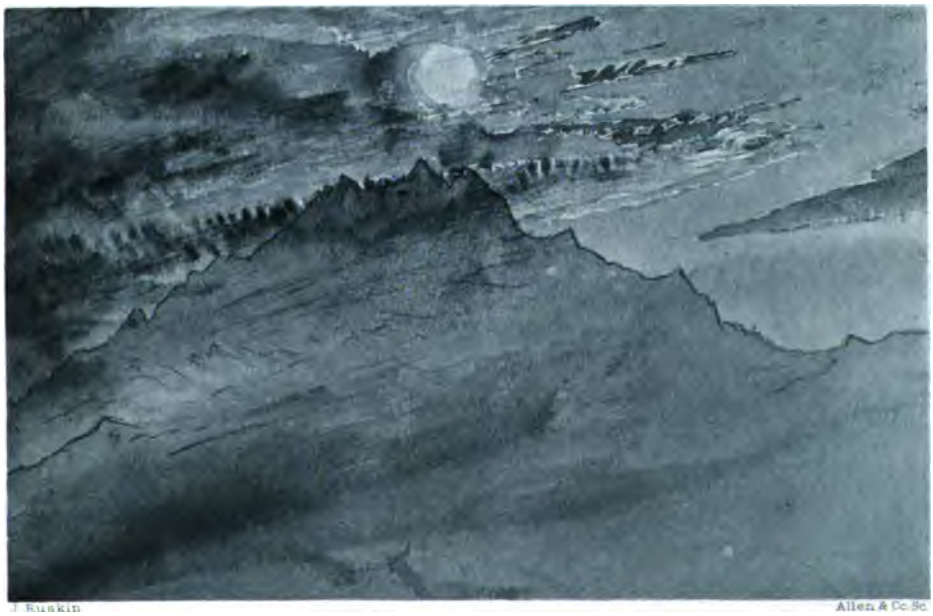

Studies of Sky on Mount Pilate

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cannot draw from memory in the least. It is very wonderful to me that, among all the able sketches which I see continually brought home from Switzerland by well-taught amateurs, there are scarcely ever any records of fleeting effects of this kind done conscientiously.

122. *Two Studies.*[1]

Sketch of the Staubbach, slight, but yet useful, as an example of easy pine drawing, and interesting in noting a state of the fall when the water is low, which, though often despised by travellers, is of exquisite beauty in reality; the water coming dark against the sky at its first drooping from the cliff and diffusing itself, as it were, into a fountain upside down. Note also in this sketch that the paper is left grey, though the water has to come dark against it, because the light in the drawing, if it had ever been completed, would have been on the snowy mountains beyond the lower cliff, which conquered sky and water and all. The quantity of work in the part of this sketch which is done ought always to be enough, if well and deliberately applied, to express with sufficient refinement all the form and colour necessary in a sketch.

The lower subject in this frame is a memorandum of an exquisitely beautiful sky of English make. The forms of the clouds are those which I had continually in sight at sunrise and sunset in my early youth, being characteristic of South England and North France; their delicacy being partly dependent always on windy and unsettled climate. This sketch was made from the Crystal Palace Hotel,[2] the brown stain on the right being of course London smoke. The crimson of the clouds is raw and unsatisfactory, but if the student will draw skies till he does them as well as this, he will know how to do them better, and perhaps be more fortunate than I in having time to use his knowledge.

[1] [These studies, in water-colour, are now No. 289 in the Educational Series (see above, p. 100).]

[2] [That is, the Queen's Hotel, Norwood, where Ruskin used often to stay.]

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123. *Study of Sky.*[1] (A. Macdonald.)

A beautiful study by Mr. Macdonald of a sky closely corresponding in form to that in the last example; but the open sky is here in true tone, the smoke absent, and the crimson clouds in true relation of light to the sky, as will be instantly felt on retiring to a little distance.

124. *Twilight Sky.*[2] (A. Macdonald.)

Full of fine qualities; but I do not describe it particularly because I am nearly certain that Mr. Macdonald will soon be able to put one with a more interesting foreground in its place; the trees and woods here being of little interest.

125. *Study of Sky.*[3] (A. Macdonald.)

An excellent study of the action of evening cloud, by Mr. Macdonald. Any student who attains the power of gradating sky with this delicacy, and laying forms of floating cloud with equal ease, will have no farther difficulty in sky painting, so far as it is dependent on handling and materials.

126. *Tunbridge* (Turner).

The left-hand group in this cabinet (126–138) consists[4] entirely of examples of the work of Turner, the first six being by his own hand, and the remainder admirable copies by Mr. Ward of the vignettes to Rogers's *Italy* and *Poems*—copies which for all educational purposes are nearly as useful as the originals would have been. This

[1] [No. 38 in Cabinet II. of the Working Series: see below, p. 304.]
[2] [No. 39 in Cabinet II. of the Working Series: see below, p. 304.]
[3] [No. 36 in Cabinet II. of the Working Series: see below, p. 304.]
[4] [That is, it was to consist in the intended rearrangement. Nos. 126–138 are still drawings by Turner (see above, pp. 206 *seq.*); but the drawing of Tunbridge here described is not among them; it was No. 2 in Ruskin's Exhibition of 1878 (Vol. XIII. p. 414). Mr. Ward's copies of the vignettes are now Nos. 145–149 (see above, pp. 212, 213).]

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first example is a most characteristic one of Turner's earliest manner, pencil outline washed with neutral tint. He could not have been more than fourteen or fifteen when he made this sketch; but he had been under good water-colour masters, and was already quite practised in laying flat colour. His sense of warmth and sunlight is already shown by the difference in hue between the bridge and distance, as well as between the cottage roof and the towers of the castle (Tunbridge). I should strongly recommend the copying of this work by every student, though I will not make it imperative.

127. (As in the former catalogue; for note, see p. 207.)

128. (No. 126 in the former catalogue; for note, see p. 206.)

129. (No. 128 in the former catalogue; for note, see p. 207.)

130. (No. 129 in the former catalogue; for note, see p. 208.)

131. (No. 130 in the former catalogue; for note, see p. 208.)

132. (No. 145 in the former catalogue; for note, see p. 212.)

133. (No. 146 in the former catalogue; for note, see p. 213.)

134. *Como.*[1] (Copy after Turner by W. Ward.)

"Como," the most elaborate vignette in the *Italy;* but I do not recommend it for a study as I do the two first. Its lovely qualities of texture can only be attained by artistic skill which is not to be supposed in the average student; and in the arrangement of its forms there is less practice than in the others.

135. (No. 147 in the former catalogue; for note, see p. 213.)

136. (No. 148 in the former catalogue; for note, see p. 213.)

[1] [No. 41 in Cabinet II. of the Working Series: see below, p. 304.]

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137. (No. 149 in the former catalogue; for note, see p. 213.)

138. (Left blank in the MS. Catalogue.)

139. (No. 141 in the former catalogue; for note, see p. 211.)

140. [*The Church of Königsfelden.*[1]]

Two sketches of a village church of a statelier kind; that built under the Castle of Hapsburg by the Empress of the murdered Emperor Albert. The detail of its west front is given in the upper sketch, instructive enough in its delicate masonry, which any student of architecture will find advantage in copying.

141. (No. 143 in the former catalogue; for note, see p. 211.)

142. (No. 144 in the former catalogue; for note, see p. 211.)

143–147. (Left blank in the MS. Catalogue.)

148. (No. 68 in the former catalogue; for note, see p. 187.)

149, 150. (Left blank in the MS. Catalogue.)

151–175. (As now described in the former catalogue; for notes, see pp. 215–225.)

176–225. (Left blank in the MS. Catalogue.)

226. (No. 277 in the former catalogue; for note, see p. 222.)

227. *Leaf of "Francesca Geum."*[2]

Magnified and drawn in plan and profile with extreme care, as far as regards outline. It will be seen that the determinations of the plan are carried by measured lines to

[1] [Two water-colour sketches, now in the Working Series, Cabinet II., No. 48 (below, p. 305). The church was attached to the nunnery of Poor Clares, founded near Brugg in 1310 by the Empress Elizabeth, and Agnes, Queen of Hungary, on the spot ("King's field") where their husband and father had been murdered two years before.]

[2] [Nos. 227, 228, and 229 were removed by Ruskin in 1887. No. 227 (dated 1873) was No. 183 in the Coniston Exhibition of 1900. The drawings are studies of Saxifraga Geum ("Kidney-leaved London Pride"); for the name "Francesca" given by Ruskin to the saxifrages, see *Proserpina*, i. ch. viii.]

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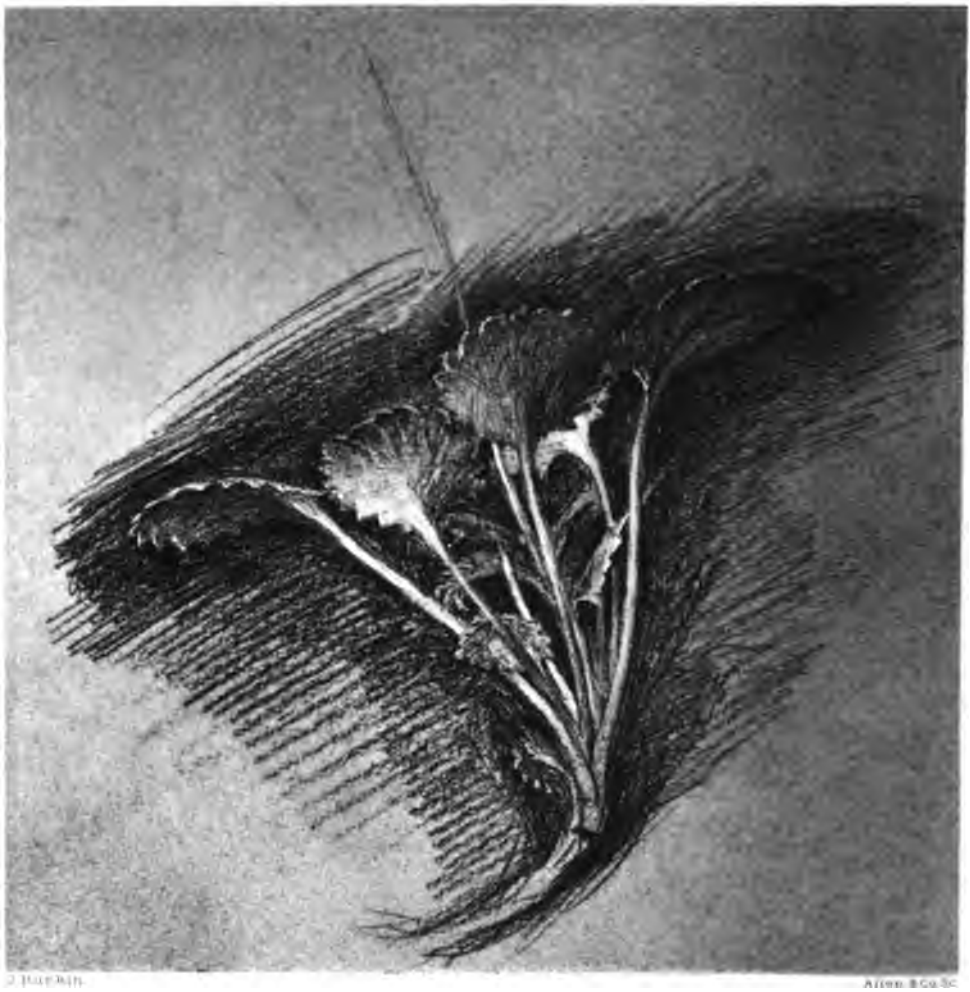

Plant of "Francesca Geum"

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the profile. The more perfect students can make themselves the better in this exercise, both for their taste and skill, in the drawing of all vegetation; while they will continually receive greater and greater pleasure in the observation of the varieties of structure presented by the architecture of leaves, not only in the drawing of the terminal curves, but the vaulted application of the strength of the stem to support them. Let, however, the contour drawings in the manner of this example be always sketched in broad masses. The attempt to combine the structure of the ribs with the measurement of the external lobes would require for its success a precision quite impossible to average students.

228. *A complete plant of "Francesca Geum."*[1]

Sketch made very fast with the lead, showing lightly the relation of chiaroscuro in the leaves, the mode of their clustering and springing as they rise out of the central stalk, and the use of their thick substance in exhibiting their lovely serration by light in the edges. Nothing in the most beautiful thirteenth-century ornament can be more perfect than the stalk and young leaves of this plant, and I consider this one of my best drawings, and wish it to be copied by every student of foliage, not once nor twice, but until he has got it at the same rate of execution nearly right. It ought not to take more than an hour's work.

229. *Study of "Francesca Geum."*

Another study of the same plant in a slightly different position, with more attention paid to the perspective of the leaves, and greater force allowed in the light and shade. The comparative failure in result may show the student how in chiaroscuro, as in other matters, the half is often better than the whole.[2]

[1] [Plate LXIV. here. The sketch was No. 182 in the Coniston Exhibition.]
[2] [Hesiod: *Works and Days*, 40 (πλέον ἥμισυ παντός).]

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230. *Flower of "Francesca Geum."*[1]

Magnified to show the varieties of form obtained by its position. The flower is actually a symmetrical star, and is always described by botanists as being so, the shape of the petal being approximately in all five that of the lowermost in the upper figure. The botanists never think of observing which way a plant twists its petals, that appearing to them an automatic action of no importance. Still less do they ever think of noticing whether there are any constant relations between the buds and the flower in their position on the flower stem, whereas it frequently happens that the entire character and composition of a plant, considered artistically, depends upon these humorous habits of behaviour. Thus the olive-blossom practically always consists, during the early spring, of two open flowers set level, with two buds set across below them. The wild strawberry-blossom, in like manner, always consists of one flower open, with one bud below it at an accurately fixed distance, and this Francesca blossom, in like manner, always consists of one flower open, and two buds set at fixed distance below it and depressed from the stalk (see lower figure), while the open blossom uniformly places itself so as to have one of its five petals pointing downwards, and advances this petal towards the light while it curves the two upper ones back from it (see also lower figure). The result of this arrangement is that when we gather the whole stalk of blossoms and look at it near, we get various perspectives of the beautiful profile seen in the lower figure, while the flower in front has its lower petal seen at full length, as in the upper figure, the two lateral ones a little shorter, and the two upper conceal their extremities so as to round off their points altogether; and thus the whole flower associates itself in aspect with quite different families, like the Pelargoniums, which have unequal leaves in their cinquefoil. This sketch

[1] [Water-colour by Ruskin. No. 29 in Cabinet II. of the Working Series (see below, p. 304); here reproduced (Plate LXV.).]

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Flower of "Francesca Geum"

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is also useful in showing the scattered administration of colour in the Francescas by fragments and points, the ten stamens arranged in an outer and inner circle placing themselves between the petals in the wider circle, and above the petals in the narrower—the effect of the whole being completed by the dashes of darker red on the petals themselves, from which red "stigmata" the plant is now called "Francesca" in our school botany.[1] The sketch was made only to illustrate these points—it is much too careless to be copied—but I wish my botanical scholars to make studies of this kind of every wild blossom, not at all as paintings of them, but as notes of their mode of growth and methods of colour.

231. *Dried Blossom of the Common Rush.*[2]

What I have been saying of the value of position in flowers is infinitely more true with respect to the lower families of the sedges and grasses, whose beauty depends altogether upon their methods of arrangement, not on the individual blossoms. I do hope, before I leave this world, to be able to draw the head of a noble grass-blossom. In this and the two next following drawings I have done my best to represent the action of the blossom in the simplest and humblest of the great family which is the type,[3] as it is the sustenance, of the flesh of man. There is one great advantage in the rush-blossom as a model, that, once dry, it will keep for I know not what number of years. I think it must be at least five years since I made this study, but the model of it unchanged is still in my drawer at Brantwood. I think the placing of its masses is nearly right, but they ought every one to have been rounded like the silver embroidery in the Queen's saddle-housings in No. 120.[4]

[1] [The reference is to *Proserpina*, as cited on p. 282.]

[2] [Nos. 231, 232, and 233 were removed by Ruskin in 1887. No. 231 was No. 271 in the Ruskin Exhibition at the Royal Society of Painters in Water-Colours, 1901; and No. 409 in the Ruskin Exhibition at Manchester, 1904.]

[3] [See Isaiah xl. 6.]

[4] [A photograph from Velasquez: see above, p. 204.]

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232. *Rush-Blossom, drawn larger.*[1]

Not being able to satisfy myself with the last example, I drew it again in black and white, now thinking chiefly of the lines of the fine stems. The plant must have been turned into a slightly different position, for I cannot believe that I ever should have made such variation between the two drawings from mere carelessness. However, the second satisfying me as little as the first, I tried a third which is the following example.

233. *Rush-Blossom.*[2]

This is sufficiently successful and may be copied with advantage for practice in rapid modelling over pencil. The rounding of the stem in particular is well done, and the masses are now placed in right succession. Nobody but Correggio could have given the light and shade rightly with free touches such as these, but after copying them the student will know better what Correggio's drawing of vegetation is.

234. (No. 236 in the former catalogue; for note, see p. 229.)

235. *Meadow Orchis.*

Ink drawing, washed with neutral tint; to my own mind one of the best I ever made, and, I think, interesting in the way it shows how the mind may be satisfied without colour, if only the light and shade be rich and careful and the outlines scrupulously accurate.[3]

[1] [The left-hand drawing on Plate LIX. (p. 263); black and white, 9½ × 6½. The drawing was No. 185 in the Coniston Exhibition, No. 44 at the Society of Painters in Water-Colours, and No. 410 at Manchester.]

[2] [This drawing was No. 408 at Manchester.]

[3] [This drawing was removed by Ruskin in 1887. It is engraved by Mr. Allen in *Proserpina.*]

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236. (No. 237 in the former catalogue; for note, see p. 229.)

237. (No. 133 in the former catalogue; for note, see p. 210.)

238. (As in the former catalogue; for note, see p. 230.)

239, 240. (Left blank in the MS. Catalogue.)

241. *Studies in Pencil and Pen.*

With Mr. Burgess's exquisite execution in the preceding example of cross-hatched pen-work[1] I place a perfect example of linear pen-work, the lower subject in this frame, copied by Mr. Allen from Albert Dürer[2] while I was teaching him drawing with a view to his becoming an engraver. The subject above is a pencil study from nature of Rouen Cathedral by my pupil Mr. Butterworth. Both these men were originally carpenters, and came to me to the Working Men's College to learn drawing. Both of them had been first-rate workmen; Mr. Butterworth, I think, in simple carpentry, Mr. Allen a joiner.[3] By examining these two drawings together, the student will, I hope, learn to appreciate the delicacy of touch involved in fine carpentry; for it was simply the transference of the fine qualities of finger which had been acquired by handling the carpenter's tools to the pen and pencil that I obtained results, almost at once, of this extreme precision; in each case, of course, innate disposition for art having existed. I do not think the best student in these schools will easily rival the execution of the iron-worked spire in the upper drawing, still less of the grass in the lower one. I had no doubt of Mr. Butterworth far surpassing me, eventually, in architectural drawing, but his career was briefly brought to a

[1] [As No. 240 was left blank, it cannot be stated what example of Mr. Burgess was intended for the place.]

[2] [The copy which was engraved in *Modern Painters*; now No. 148 in the Reference Series (above, p. 41).]

[3] [Compare *Præterita*, iii. § 15, and Vol. XVII. p. 275 *n.*; and for Mr. Allen's reminiscences of Ruskin's classes at the Working Men's College, see Vol. V. p. xxxviii.]

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close by an illness caused by bathing in a Welsh lake when he was heated, from which he never recovered so as to be able to work with his full energy again. Mr. Allen advanced steadily in skill, engraved for me several wonderful plates in *Modern Painters*, and is now the exclusive engraver of my drawings in the *Laws of Fésole* and *Deucalion*. His plate of my drawing No. [1] cannot, I think, be rivalled either in line or mezzotint, either for skill or fidelity to his original; and the only complaint I have now to make of him is that he sometimes makes me ashamed of my own work.

242–275. (Left blank in the MS. Catalogue.)

276. *Sketch by R. Wilson, R.A.*[2]

Sketch by Richard Wilson, in English lowlands, given to show the state of landscape art just before Turner broke into it with a new light. Wilson is a thoroughly great painter, and this drawing is not to cast contempt upon him, but upon the kind of teaching which landscapists received in the eighteenth century. Nor is the sketch given as faultful in manner; on the contrary, it is wholly exemplary in manner: it is only faultful in representation of fact, not one of the lines here pretending to represent trees rendering truly any one fact of stem or foliage, but only recording for the painter the position of masses which had interested him, and out of which he felt himself able to compose an impressive picture. Of the manner of this composition I shall speak in another place.[3] It is entirely artistic, and, in the eighteenth-century import of the word, gentlemanly in the highest degree, and this quality is one rarely to be obtained in the nineteenth century.

[1] [Left blank in the catalogue; probably No. 267 in the Educational Series—the Branch of Phillyrea, engraved in Vol. XX. p. 325. On the proof submitted by Mr. Allen, Ruskin wrote, "Nothing can be better than this—lettering, colour, and all." An impression of the engraving is No. 292 in the Rudimentary Series.]

[2] [This pencil sketch is now No. 118 in the Reference Series: see above, p. 38.]

[3] [A reference to intentions which Ruskin's resignation of the Professorship caused him to leave unfulfilled. There is, however, a general reference to Wilson in the *Art of England* (1883), § 166.]

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277. Two Landscape Sketches.[1]

The upper subject is a sketch of my own on the shore of the Lake of Neuchâtel, more or less faithfully rendering the forms of trees falling into irregular groups among the clefts of Jura limestone. Now, as compared with Richard Wilson, I am a mere baby in artistic faculty, but I was taught by Turner faithfully to follow the contour of vegetation, and I believe the student will at once see the difference between "fallacy" and "truth" of landscape form in the sense in which these words were used throughout the first volume of *Modern Painters*, which was occupied exclusively in the assertion of the unveracity of the then existing school of landscape, as opposed to Turner's. And I give my own work, instead of Turner's, here, because I can vouch for the actual existence of every bough that I drew, having myself no power of composition; whereas in a Turner's sketch (such as Educational Series, 181)[2] there are always additions or subtractions of branches, here or there, as Turner chose, and even some vestige, in the earliest examples, of the pitchfork botany of the masters: while I, being taught by him only, have really in this sketch got a little closer to literal ligneous form than he did himself till later times.

The lower subject in this frame will be changed. It is a village near Verona.

278. Study of Birch.[3]

Having shown the difference of the two schools, I now go on to give examples of methods of study for the ascertainment of natural tree form. This, a first wash, giving

[1] [Not now in the Oxford Art Collection.]

[2] [So in the MS., but the number must be wrong; the reference seems to be to No. 127 (see above, p. 207).]

[3] [Nos. 278 and 279 (water-colours) are in the Working Series, Cabinet I., Nos. 32 and 33 (see below, p. 302). No. 278 ($8\frac{1}{4} \times 6$) is inscribed by Ruskin, "One wash, with darker colours added while wet; completed in the following study." No. 279 ($11\frac{1}{2} \times 8\frac{1}{4}$) is inscribed, "Young birch stem. Brantwood, '73." "I had got a jam-pot length of a birch trunk cut for the students," wrote Ruskin to Mr. Macdonald from Brantwood (March 8), "and half painted, but will bring this when I come."]

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the basis of colour for completely painting a section of a birch trunk. Often no more than this will be necessary to carry away a reminiscence of all that is desired, and the student should always practise doing as much as he can with a first dash, properly distributed and enriched as it dries.

279. *The same subject.*

The same subject more advanced, and with as much done to it as would ever be necessary in landscape painting. More completion than this would imply that the block of wood had been studied close to the eye. The base of it is here allowed to be seen only because one could not otherwise comfortably terminate a portion in which the perspective of the bands showed it to be above the eye of the spectator.

280. *Study of Oak Twigs.*[1]

Such being the method of studying trunks, we begin here, I was going to say, the "anatomy" of branches; but I ought to say the "Study from the Nude." It is no more desirable for landscape study to cut trees to pieces or to bark them than it is for the historical study to cut men to pieces or to flay them; but it is necessary for the student at first to draw the muscular forms of trees without their leaves, as it is for the historical painter to draw the forms of men without their clothes. And it is needful also to draw the extremities of branches with the utmost precision, just as Holbein or Mantegna draw beard or eyelashes with the utmost precision. Both the drawings in this example are of the natural size and most carefully studied in the spiral action of the wood. That on the right, a spray of budding oak, was engraved in *Modern Painters*,[2] and should be copied by every student for crucial practice in the diminution of thickness between buds.

[1] [No. 31 in Cabinet II. of the Working Series: see below, p. 304.]
[The lowest twig on the right in Plate 51 (in this edition Vol. VII. p. 27).]

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281. *Oak Spray in Winter* (profile).[1]

The elementary conditions of growth being mastered, the student will advance to the drawing of complete groups of moving spray. I have shown here the easiest method of expressing these, and will for once say, as Albert Dürer said of his own work,[2] that "it cannot be (much) better done." I am obliged to put in the "much," because I missed the curves in the middle and had to rub them out and do them again, which stains the paper in that place. Such a study ought not to take more than an hour from beginning to end, supposing no mistake made.

282. *The same subject* (front).[3]

The same bough, foreshortened. In work for practice every bough drawn should be thus represented in profile and front; the latter being of extreme importance, because the nearest branches of a tree will always be so seen, and in a branch, as in a boat, the more or less foreshortened views are always the prettiest. The stains on the paper here are intentional; I wanted more shade to throw up the light touches, and liked it better irregularly put on. Both this and the last example were admirably engraved by Mr. Armytage in *Modern Painters*.[4]

283. *Shoot of Young Sycamore*.[5]

Having mastered the action of the branch extremities, we proceed to put the leaves on them. Leaf studies are always to be made in spring, because the full nervous

[1] [No. 265 in the Educational Series: see above, p. 98. The note is retained in this place, in order not to break the connexion of the studies as here arranged.]

[2] [See Vol. XIX. p. 52 *n.*]

[3] [No. 266 in the Educational Series: see above, p. 98.]

[4] [No. 281 (by Cuff, not Armytage) in Vol. VII. p. 94; No. 282 in Vol. VII. p. 27.]

[5] [No. 283 was afterwards removed by Ruskin. It appears to be the same drawing which was reproduced in the "Art Annual," or "Double Christmas Number," of the *Architectural Review*, December 1897 (see above, Introduction, p. lii.). Here given somewhat reduced (Plate LXVI. overleaf).]

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power and action of the leaf is only then exhibited; and also the relative forms of the opening buds, which are always of extreme beauty, are learned at the same time. It is best, as in this instance, to allow considerable darkness in the background, that the contour of the whole group may be thrown out in light, allowing full depth of shade for explanation of the muscular structure. Such studies must always be made without leaving the spot, and, as far as possible, even without change of posture, and always from growing boughs; so that it is not possible that they should be more elaborated than in this case. This drawing was made, lying down, from a shoot of young sycamore, near the root.

284. Outlines of Leaves of Oak and Maple.[1]

After the structure of leaves has been thoroughly mastered, the student is to make memoranda of their forms as seen against the light; for which the method shown in this example entirely suffices, indicating at the same time, approximately, the methods of transition in colour, and the characteristic tones in each tree. In these studies, however, the outline is the main object, and everything else is to be made subordinate to the precision of that.

285. Oak Leaves in Autumn.[2]

Knowing thus the facts of structure accurately, the student will proceed to learn their value in composition by choosing forms for complete study which can be finished at his leisure. Any group of dried leaves, falling into beautiful arrangements, may be carried home from the autumnal woods and drawn as carefully as we please. This piece of withered oak falls, as is constantly the case, almost exactly into the form of one of the terminal crockets in the Flamboyant Gothic of the French, which was, indeed,

[1] [No. 253 in the Educational Series: see above, pp. 68, 97.]
[2] [No. 264 ("The Dryad's Crown") in the Educational Series: see above, p. 98. The drawing was No. 64 in the Ruskin Exhibition at Manchester, 1904.]

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J. Ruskin 1875
Building Sycamore
Sketched at Greta Bridge

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studied entirely from the autumnal foliage of their forests.[1] I have lost the drawing, to my great regret;[2] but this proof of Mr. Armytage's beautiful engraving does it more than justice, and deserves most honourable place in our series as an example of English line-work, imitating even the freest touches of body-colour white in my sketch. A more or less characteristic example of the forms of architectural ornament, derived from the withered leaves and entangled or fallen branches of the Woods of Picardy, may be seen in the bracket under the statue of the Madonna, and the door-lintel beneath that, in 289.[3]

286. *Spray of Oak.* (Study from Mantegna.[4])

We are now able to understand a piece of real ornamental foliage by a great master. This spray of oak is the extremity of a branch of Mantegna's in the frescoes at Padua. It is painted with a free hand just as easily as a good draughtsman writes, but every leaf, down to its smallest lobe, is arranged in ornamental relations as strict as those of the leafage on a Greek coin. (Compare Educational Series, No. 88.[5]) But Mantegna always thought more of his classical masters than of nature, and therefore this spray, though perfect as a composition, is not quite perfect as a piece of oak.

287. *Branch of Oak.* (Study from Cima.[6])

But here we have perfect composition, and perfect oak as well. This spray is one of Cima's, behind the St. John the Baptist in the Church of St. Mary of the Garden.

[1] [Compare the lecture on "Flamboyant Architecture," § 14 (Vol. XIX. p. 252).]
[2] [The drawing was afterwards found at Brantwood; it was lent by Mrs. Arthur Severn to the Ruskin Exhibition at Manchester in 1904 (No. 64).]
[3] [Now 62 in the Educational Series.]
[4] [Now No. 220 in the Educational Series: see above, p. 94.]
[5] [See above, p. 78, and compare the note on No. 38 (above, p. 118).]
[6] [No. 287 in the existing arrangement also (see above, p. 233); but, again, the note is not transferred to that place, in order to preserve the connexion of Ruskin's remarks here.]

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Each leaf is drawn by the great master virtually with one touch of the brush, modifying it at its edge with the same care that a Florentine master gives to his penned outline, such visible outline being an essential characteristic in the best Florentine schools, as the absence of it in the best Venetian. I have painted this spray only in sepia that it may be more easily copied by young students.

288. *Branch of Oak* (another study from Cima).[1]

Another spray of Cima's, from the same picture, showing the grace of some lateral boughs and approximating to the true colour. It completes the code of examples needful to explain the system of tree drawing constant among the great masters, and to be permanently followed under the "laws of Fésole."

289. *A Courtyard at Abbeville.*[2]

The group through which we have passed gives examples only of Foliage seen close at hand, such as the great masters associate with figures of the life-size. We now begin the study of effects of foliage diminished in distance, and which therefore cannot be completed in the methods hitherto exhibited. I take, therefore, an actual group of leaves, vine, seen in this photograph at a distance of about twenty-five feet, and therefore necessarily losing, if properly represented, all clear lines of organization. Though the photograph exaggerates the shadows, it gives us in other respects accurately the conditions of mystery required at such distance; which, generally speaking, will be that of an ordinary landscape foreground. I take the group here shown in association with French sculpture that the student may learn the qualities of good painting and sculpture at once. When he has learned to draw these leaves as the photograph represents them, he will know how to admire the imaged leaves carved at the side of them.

[1] [No. 288 in the former catalogue also, but the example was removed.]
[2] [No. 62 in the Educational Series: see above, p. 80. The photograph here described is engraved as Plate VII. in Vol. XIV. (p. 388).]

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290. *Sketch of Leafage* (from 289).[1]

I sketch the group first, therefore, as nearly as I can, accurately with a single wash. A really great painter can leave every form, as he would finally have it, with dark wet blots of water-colour thus thrown; and whether the student can do it rightly or not, the effort thus to represent the grouping of leaf-masses, at any distances from the eye between twenty and fifty feet, will be the grandest possible discipline in foreground painting. Compare, for the execution, the sketches by Sir Joshua Reynolds in the second cabinet of the Reference Series.[2]

291. *The same Leaves, farther carried.*[3]

I now take, for more completion, the two upper groups only from the last sketch, and carry them forward into middle tint, leaving nothing now but the high lights blank. Compare the photograph for authority. Such a study as this is all that is necessary, in working from nature, to carry away the composition of leaves; but it is an exercise of intense difficulty, and the best masters may be proud when they can do what they want in such manner with ease.

292. *Completion of the Same Study.*[4]

Finally, I complete the study, using body-colour white to recover lost form. I allow it to remain a little too high in tone, because these three exercises are examples in execution only; and whatever is in them must be got, by the student who copies them, with that quantity of work and no more: and, with no more than that quantity of work, only Turner or Correggio could have got the chiaroscuro perfect. But, after making a few studies of this kind from nature, the learner will at least comprehend

[1] [No. 290 in the existing arrangement: see above, p. 233.]
[2] [Nos. 29–34 in the Standard Series: see above, p. 24.]
[3] [No. 291 in the existing arrangement: see above, p. 233.]
[4] [This example has been removed. It is at Brantwood, and is reproduced in Vol. I. of this edition (Plate 12, p. 184). It was No. 53 in the Ruskin Exhibition at the Royal Society of Painters in Water-Colour, 1901.]

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what Correggio's foliage is; as, for instance, the group of oak behind the "Venus and Mercury" in our National Gallery.[1]

293. *Studies of Tree Growth.*[2]

After knowing thoroughly what ought to be done up to this point, the student may sketch complete subjects from nature in broad light and shade; the two examples given in this frame showing the very light degree of finish to which it is, at first, advisable to carry large studies, marking simply the lights and darks, whether of real shadow, as on the left, or of local colour, as on the right. I found immense benefit myself from making rapid memoranda of this latter kind, attending only to the contours and main masses. This one, for instance, was made while changing horses at Abbeville.

294. *Raglan.*[3]

For the next stage of completion the etchings of the *Liber Studiorum* show us the preparation which Turner himself made—accurate indication, namely, of every outline, and of the principal shadows, with the pen, before washing with sepia. The student cannot too often copy the beautiful etching here given. It affords instances of every kind of touch necessary for the expression of foliage in middle distance, and a beautiful piece of more retiring forest above the stream. The tendency of most, inexperienced, students is always to lose the relations of distance in showers of leafage or gleams of sunshine; but in all great landscape work the relative distances of forest forms are as determined as, in good architectural work, those of the houses in a street or the pillars of a temple.

[1] [No. 10. For other references to the picture, see Vol. XIX. p. 29 *n.*]

[2] [Plate LXVII. here. No title is given in the MS. Catalogue, but there seems no doubt of the identification. The studies are No. 296 in the actual arrangement of the Rudimentary Series: see above, p. 234. "This one" is the right-hand sketch on the Plate.]

[3] [Here, again, no title is given in the MS., but "Raglan" (in *Liber Studiorum*) seems clearly to be the example described. The etching is No. 161 in the Supplementary Cabinet (below, p. 305); of the plate there are two impressions in the collection—No. 136 *n.* in the Educational Series, and No. 162 in the Supplementary Series.]

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J Ruskin

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Sketches of Tree Growth

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295. *Stone Pines at Sestri.*[1]

Study of my own at the Promontory of Sestri, giving example of the application of these various methods, with the utmost possible speed consistent with care. The whole drawing was done in a day, and there is another stone-pine concealed by the "mount" more elaborate, but less satisfactory than those below, which, therefore, are alone shown. (I see two spots of mildew on the sky, and suspect a slight alteration of colour here and there in "washes" from the same cause. At all events their fault is being too uneven.)

296. *Study of Trees* (from Turner).[2]

Study from part of the group of Scotch Firs on the left of Turner's great picture "Crossing the Brook," to show its complexities of light and shade.[3] The student cannot too long confine himself to such studies of foliage in one tint. The moment he allows himself the pleasure of green colour he will begin to be satisfied that he has painted a tree when he has merely laid on a splash of green, and he will be rewarded for his self-denial by pleasures in winter scenery nearly as great as other artists can receive from the richest summer verdure.

297. *Winter Ivy.*[4]

Placed here temporarily; being the only example I have here of winter study. I hope to do a better one for this place in the series. But there is enough here to show how pleasant drawings may be with no more help to their picturesque effect than a little ivy.

298. (Now Educational Series, No. 269; for title, see p. 99; for note, p. 144.)

[1] [No. 22 in the Educational Series: see above, p. 116.]
[2] [No. 294 in the existing arrangement: see above, p. 234.]
[3] [For other references to the picture (No. 497 in the National Gallery), see Vol. III. pp. 268, 297, 587; Vol. XII. p. 367; and Vol. XIII. pp. 276, 277 n.]
[4] [This water-colour drawing is now in the Supplementary Cabinet, No. 173 (below, p. 305).]

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299. *Pen and Sepia Sketch* (Turner).[1]

The last but one of our Rudimentary Series; an entirely consummate sketch by Turner of a landscape composition, at the period of the *Liber Studiorum*, but not intended for it, the drawings of the *Liber* being all of the proper size for the book. It is impossible to see more done with the pen and sepia, or to find a better example of wild grace in vegetation. I prized this drawing as one of my very chief Turner treasures, and hope that Oxford will also, one day, be proud of it. Nothing can rival it but the work of Florence herself.

300. *Florentine Drawing of the Fifteenth Century.*[2]

With whose work, indeed, I close the Rudimentary Series, as with her words I began it. This drawing, I know not by whose hand, is entirely characteristic of the noblest temper of Florentine design, and a final example for us of simple and manly execution carried to extreme refinement without vanity. It is on a sheet of the book, which I bought some years ago, containing nearly seventy such drawings made on both sides of its leaves in illustration of Bible history. This subject, as we are told in the inscription, closes the first and begins the second epoch, representing the era of the Patriarchs by the figures of Lamech, Enoch, and Tubal-Cain—Lamech holding his bow and saying, "I have slain a man to my wounding;"[3] Tubal-Cain with his hammer; Enoch supported on the wings of two angels, and raised from the earth in a floating cloud from which two other angels emerge. I do not know anything in studies of this rapid kind more beautiful than the rapt expression of his face, nor anything more convincing than the whole drawing is of the lovely and happy faith of these first Tuscan schools.

[1] [Plate LXVIII. here, which is reproduced from Mr. Allen's mezzotint of the drawing. No. 300 in the existing arrangement: see above, p. 234.]

[2] [This example was one of the drawings (supposed to be by Maso Finiguerra) in the book now in the British Museum: see the note in Vol. XV. p. 380. The drawing is Plate III. in Mr. Sidney Colvin's *Florentine Picture Chronicle*. The example was removed from Oxford, and replaced in the book when Ruskin let the Museum have it.]

[3] [For the Bible references here, see Genesis iv. 23, v. 24, and iv. 22.]

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Study of Trees

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OTHER EXAMPLES IN THE RUSKIN ART COLLECTION

In addition to the four Series of Examples catalogued by Ruskin—the Standard, Reference, Educational, and Rudimentary—the Drawing School contains a large number of other examples placed there by him. (1) Some of these hang on the walls, or are elsewhere accessible in the room; (2) others are contained in various cabinets; while (3) others, again, are at present (1906) in portfolios or parcels. In the following pages the collections are described in the order just stated.

ON THE WALLS OF THE DRAWING SCHOOL

In the Central Alcove are the following framed examples:—

St. Catherine, by Luini. Copy in water-colour by Ruskin (7 ft. × 3 ft. 6 in.). This is reproduced as frontispiece in Vol. XIX. For references to it, see in this volume p. 170; Vol. XIX. pp. lxxii., 248; and *Eagle's Nest*, § 226 (Vol. XXII. p. 276).

The Liberal Arts, by Botticelli. Copy in water-colour by C. Fairfax Murray.[1] In a wooden frame beneath this copy is the following description by Ruskin:—

> "The Scheme of University Education for a noble Florentine Youth.
>
> "He is brought through the Strait Gate—its bar fallen behind him—and presented by the first of the Seven Sciences at the Seat of the Heavenly Wisdom, on whose right hand sit, nearest her, Poetry; then Logic and Rhetoric; on her left hand, Geometry, Astronomy, and Music.
>
> "The figure of Poetry has been much spoiled in copying, having been injured in the fresco. The background, which was of rich leafage, has almost wholly perished."

This and a companion fresco were in the Villa Lemmi, near Florence, and copies of them were made in their original state for Ruskin. In 1882

[1] Mr. C. Fairfax Murray, the well-known artist, connoisseur, and collector, was among the painters commissioned by Ruskin to make drawings for St. George's Guild: see, in a later volume, the Catalogue cited at p. 176 *n.*, above. Compare *St. Mark's Rest*, §§ 176, 196, 203; *Mornings in Florence*, § 118; *Ariadne Florentina*, § 187; "An Oxford Lecture," § 13; *Art of England*, § 69; and *Fors Clavigera*, Letters 62, 63, 73, 74, 79.

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they were bought for the Louvre (46,500 francs), where they are now Nos. 1297 and 1298. The copy of the other fresco—which Ruskin called the Education of a Girl—was presented by him to Somerville College, Oxford. For his further description of them, see *Art of England*, § 69.

On the Walls of the School, or standing on cabinets, etc., are various works of art presented by Ruskin. Among them are:—

Love and Alcestis. Drawing by Burne-Jones. This is reproduced as Plate VI. in Vol. XIX. For Ruskin's description of it, see *ibid.*, p. 207; see also in this volume, p. 170.

The Two Wives of Jason. Drawing by Burne-Jones. Plate VII. in Vol. XIX. For Ruskin's description, see *ibid.*, p. 208; see also in this volume, p. 170. For the head of Medea, see *Art of England*, § 54.

San Michele, Lucca. A large drawing in lamp-black by J. J. Laing.

The Castelbarco Tomb, Verona. Water-colour drawing by J. W. Bunney. For a reference to this drawing, see above, p. 84.

S. Fermo, Verona. Water-colour drawing by J. W. Bunney. See, again, p. 84.

The Piazza dell' Erbe, Verona, looking South. Water-colour drawing by F. Randal.

The Dream of St. Ursula, by Carpaccio. Water-colour copy (10½ × 10) by Ruskin. See references given at p. 200 *n.*

Old House at Laon, 1882. Water-colour drawing by W. G. Collingwood.

At the Well. Water-colour drawing by Wilmot Pilsbury, R.W.S.

Guy's Cliff Mill, near Warwick. Water-colour drawing by Walter F. Stocks. On the back Ruskin wrote: "Seen at a little distance, this drawing is instructive in effect of sunlight on grey stone, and may be copied with advantage for general relations of shade and colour."

St. Peter Enthroned, by Palma Vecchio. Water-colour copy, by C. Fairfax Murray, of the picture (No. 302) in the Accademia at Venice. Also another small copy by the same artist.

Fresco by Perugino at Spello. Water-colour copy by C. Fairfax Murray.

Two Letters from the Psalter of St. Louis. Enlarged copies in water-colour (20 × 14 and 21 × 13) by Ruskin (1858). These were presented by Mrs. Severn, together with a sum of money from Mr. Henry Yates Thompson, in exchange for the leaves of the Psalter (see above, p. 15). One of the letters is inscribed, "From my Psalter of St. Louis. Highest Class. J. R. 1858."

Study of Dead Leaves. Drawing by Ruskin (in water-colour, 13 × 9).

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Landscape: Sketch for Composition

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Ruskin also presented several casts (from the Tomb of Mastino at Verona, and other subjects); a Persian MS. (in a glass case)—for a reference to it, see *Queen of the Air*, § 108 (Vol. XIX. p. 394); a few electrotypes of Greek coins (see *Val d'Arno*, § 117); and some books—including Meyrick's *Ancient Armour*, and Viollet le Duc's *Dictionaries of Architecture* and *Furniture*.

There stands also in the Drawing School a *Bust of Ruskin* by Sir J. E. Boehm, R.A. See above, Introduction, p. 1. A photogravure from it is here given; Plate LXX. (p. 308).

THE WORKING SERIES

This is a series contained in two rough cabinets without doors, in which the examples are easily accessible. They were for the most part arranged by Ruskin, who called them the Working Series, as containing examples useful in the miscellaneous teaching work of the School.

CABINET I

1. *Pillar in the Church of St. Aubin at Guérande.* A perspective study. A. Macdonald.[1]

2. *A Capital.* Photograph.

3. *Study of Architecture.* In pencil. ("G. G. M," 1881.)

4. *Pencil Sketches, by Mrs. Miles.* (Lincoln and Malmesbury.)

5. *Base of a Column of S. Martino, Verona.* Water-colour ($10 \times 6\frac{3}{4}$) by Ruskin.

6–20. *Details of Architecture at Laon and Amiens.* Lithographs.

21. *"Norman Imagery."* (See the plate in *Val d'Arno*. Above is the engraving by G. Allen; below, the drawing by Emma Heaton.)

22. *Copy from an Illuminated MS.*

23. *Study of Acanthus Leaf.* (Lamp-black and white, 19×13.) Ruskin.

24. *A Landscape.* Sketch in pencil and wash ($6\frac{3}{4} \times 10\frac{1}{4}$) by Ruskin. (Reproduced in the *Artist*, July 1897; Plate LXIX. here.)

25. *Head of a Girl.* Copy of sculpture by G. Boni.

26–28. *Water-colour Drawings* (signed "W.").

29. *Etruscan Cup.* Engraving of No. 55 in the Rudimentary Series (see above, p. 181); the plate was one of those in the intended "Oxford Art School Series" (see below, p. 314), and is here given (Plate LVII.).

[1] It should be understood that the drawings by Mr. Macdonald in the Working Series (unlike those in the other Series) are not the property of the Trustees; they were not included in the Ruskin Art Collection given to the University.

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30. *Study of Beech Trunk.* H. S. Marks, R.A.

31. *Study of a French Window with Flowers and Foliage.* (Water-colour drawing by F. Randal: inscribed "Sacristan's house, Avallon, by Frank Randal. J. R., 16 April 1883."[1])

32, 33. *Studies of Birch.* Ruskin. (For his notes on them, see *Catalogue of the Rudimentary Series, 1878,* Nos. 278, 279: above, pp. 289–290.)

34–37. *Studies of Flowers.* (Water-colour.) A. MacWhirter, R.A.

38. *St. John's College, Oxford.* A. Macdonald.

39. *Study of Plums.* (Water-colour.) Henry R. Newman.[2]

40. *Apple and Grapes.* W. Hunt. This is the other half of No. 192 in the Educational Series (see above, p. 92).

41. *Dogs, by Landseer.* Etching.

42. *Distant View of Oxford, from Stow Wood.* Landscape study in water-colour by A. Macdonald.

43. *Study of Egyptian Bird.* (Outline, $9 \times 7\frac{1}{2}$.) Ruskin.

44–46. *Studies of Flowers.* (Water-colour.) A. Macdonald.

47. *Ponte Vecchio, Verona.* (Water-colour.) A. Alessandri.[3]

48. *Cortile del Ponte Vecchio, Verona.* (Water-colour.) A. Alessandri.

49. *Study of the Lions on the Tomb of Frederick II. at Palermo.* (Water-colour, each $5 \times 7\frac{1}{2}$.) Ruskin. (For a sketch of the tomb, see Reference Series, No. 84.)

50. *A Haystack in the Parks, Oxford.* (Water-colour.) A. Macdonald.

CABINET II

1. *Hôtel de Ville, Brussels.* Lithograph. Prout.[4]

2. *St. Nicholas, Prague.* „ „

3. *Augsburg.* „ „

[1] For Mr. Randal, see above, p. 176 *n.* The date is that of Ruskin's identification and presentation of the drawing. He himself was at Avallon later in the year: see Vol. XVIII. p. 52.

[2] Another of the artists employed by Ruskin; several of his drawings are in the St. George's Museum at Sheffield: see a later volume.

[3] An Italian artist and friend of Ruskin: see the Catalogue cited at p. 176 *n.*, above.

[4] Nos. 1–6 are plates from Prout's *Sketches in Flanders and Germany* (for which see Vol. I. p. xxix.).

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4. *Wurzburg.* Lithograph. Prout.

5. *Cologne.* „ „

6. *Dresden.* „ „

7. *Enlargement of a Primrose.* Outline drawing by Ruskin ($17\frac{1}{2} \times 10\frac{1}{2}$).

8. *Outline of Ivy Leaf.* A. Macdonald.

9. „ „ *Ragwort Leaf.* „

10. „ „ *Laurel.* „

11. „ „ *Laurestinus.* „

12. *A Jam Pot.* Pencil study ($10\frac{1}{2} \times 13$) by Ruskin. See "Instructions," §§ 23, 27 (above, pp. 257, 260).

13. *Scabiosa Leaf.* Pen drawing by Ruskin (12×6).

14. *Clover Head and Plantain Leaf.* Black and white drawings by Ruskin ($5\frac{1}{4} \times 2\frac{1}{2}$ and $2\frac{1}{2} \times 2\frac{1}{2}$). The clover head was cut on wood by A. Burgess: see Plate XLVII. (p. 231).

15. *Ivy Leaf in Sculpture.* Ruskin. Pencil and wash ($14\frac{1}{4} \times 9$).

16. *Ivy Leaf.* Enlarged from the Psalter of St. Louis. Ruskin. (For a note on this example, see No. 11 c in the *Catalogue of Examples;* above, p. 60.)

17. *Ornament from the Church of the Miracoli, Venice.* A. Macdonald. A cast of this is also in the School.

18. *Study of Thistle.* A. Burgess.

19. *King Cup.* A. Macdonald.

20. *Daffodil.* „

21. *Marigold.* „

22. *Blue Iris.* (Water-colour, 6×4.) Ruskin.

23. *Blue Iris, in bud.* (Water-colour, 5×3.) Ruskin. (For his note on this example, see *Catalogue of the Educational Series, 1878,* No. 14; above, p. 146.)

24. *Petunia.* A. Macdonald.

25. *White Dahlia.* A. Macdonald.

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26. *Perspective Studies* (from paper crowns). (Water-colour, $6 \times 7\frac{1}{2}$ and $7 \times 7\frac{1}{4}$.) Ruskin.

27, 28. *Studies of Books.* A. Macdonald.

29. *Francesca Geum.* (Water-colour, $13 \times 9\frac{3}{4}$.) Ruskin. (For Ruskin's note, see No. 230 in the *Catalogue of the Rudimentary Series, 1878;* above, p. 284, and Plate LXV.)

30. *Black Currant.* (Water-colour, $5\frac{1}{2} \times 8\frac{3}{4}$.) Ruskin.

31. *Studies of Oak Twigs.* (Water-colour, $6\frac{1}{4} \times 1\frac{3}{4}$ and 6×1.) Ruskin. (For Ruskin's note on this study, see *Catalogue of the Rudimentary Series, 1878,* No. 280; above, p. 290.)

32. *Study of a Shell.* (Water-colour, $7 \times 10\frac{1}{4}$.) Ruskin.

33. *Studies of Capitals.* (Pencil notes, varying from $1\frac{1}{4}$ in. square to $3\frac{1}{2} \times 4\frac{1}{2}$.) Ruskin.

34. *The Castle of Thun.* (Pencil, $7\frac{3}{4} \times 7\frac{1}{4}$.) Ruskin. Dated "September"; 1835.

35–39. *Studies of Sunsets.* A. Macdonald. (For Ruskin's notes on some of these, see *Catalogue of the Rudimentary Series, 1878,* Nos. 123–125; above, p. 280.)

40. *Coast near Genoa.* Copy of Turner by W. Ward.

41. *Como.* Copy of Turner's vignette by W. Ward. (For Ruskin's note, see No. 134 in the *Catalogue of the Rudimentary Series, 1878;* above, p. 281.)

42. *Sunrise on Etna.* (Water-colour, $6\frac{1}{2} \times 9\frac{3}{4}$.) Ruskin. (For Ruskin's note, see *Catalogue of the Educational Series, 1878,* No. 109; above, p. 150.)

43. *Portrait of a Woman.* Drawing by Holbein. This is an original drawing belonging to the University Galleries. (For Ruskin's note on it, see *Lectures on Landscape,* § 22, Vol. XXII. p. 26.)

44. *Portrait of a Man* (Holbein). Photograph.

45. *Etna: Evening.* (Water-colour, $6\frac{3}{4} \times 9\frac{3}{4}$.) Ruskin. Dated "Taormina, Evening, 26th April, 1874." (For Ruskin's note on this drawing, *Catalogue of the Educational Series, 1878,* No. 110; above, p. 151, where the drawing is reproduced—Plate XL.)

46. *Thun.* (Pencil and tint, 19×13.) Ruskin. An early drawing.

47. *Two Landscape Sketches.* (Pencil, $6\frac{3}{4} \times 9\frac{3}{4}$; and water-colour, $6\frac{3}{4} \times 9\frac{3}{4}$.) Ruskin.

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48. *The Church of Königsfelden.* Water-colour sketches by Ruskin ($10\frac{1}{2} \times 8\frac{1}{2}$ and $5 \times 8\frac{1}{2}$). (For his note upon them, see *Catalogue of the Rudimentary Series, 1878*, No. 140; above, p. 282.)

49. *Columns of St. Mark's, Interior.* (Water-colour.) J. W. Bunney.

50. *Return from Field Labour.* Copy by Ruskin in sepia ($14 \times 9\frac{1}{2}$) from the picture by Rubens in the Pitti Palace, Florence.[1]

THE SUPPLEMENTARY CABINET

This is a cabinet which Ruskin placed in the School but did not fill. The frames which he intended for it are numbered 161 to 180. They have recently been filled with Turner plates in the first half (161–170), and miscellaneous examples in the other:—

161. *Raglan Castle.* Etching for Turner's *Liber Studiorum.* (For Ruskin's note on this example, see *Catalogue of the Rudimentary Series, 1878*, No. 294; above, p. 296.)

162. *Raglan Castle.* Print of the same subject (first state).

163. *River Wye* (Chepstow Castle). Print.

164. *Mill near the Grande Chartreuse.* Print. (For the etching, see Educational Series, No. 244.)

165. *Little Devil's Bridge.* Print. (For the etching, see Educational Series, No. 245.)

166. *Solway Moss.* Print.

167. *Isis.* Print.

168. *Morpeth.* Print.

169. *Stonehenge.* Print. (Unpublished plate for *Liber Studiorum.*)

170. *"The Hare,"* known also as *"Boston Stump."* (Unpublished mezzotint.)

171. *Study from Turner's "Goldau."* Ruskin. Pen and lampblack ($5 \times 7\frac{3}{4}$). (For his note on it, see *Catalogue of the Rudimentary Series, 1878*, No. 116; above, p. 277.)

172. *Water-colour copy of a Page in The Book of Hours of Yolande of Navarre.* Ruskin. (For his note on it, see *ibid.*, No. 11; above, p. 269.)

173. *Winter Ivy.* Ruskin. Water-colour ($15 \times 10\frac{3}{4}$). (For his note on it, see *ibid.*, No. 297; above, p. 297.)

[1] The picture is mentioned by Ruskin in *Modern Painters* and in his note-book of 1845: see Vol. III. pp. 186, 187 *n.*, and Vol. V. p. 157 ("The Waggoner").

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174. *The St. Jean d'Acre Pillars, Venice.* Ruskin. Water-colour on purple paper (6 × 3½). (For his note on the subject, see *ibid.*, No. 100; above, p. 275. And compare Educational Series, No. 209.)

175. *Study in Pen and Ink from Turner's "Okehampton"* (11¾ × 16¼). Ruskin.

176. *Study in Brown and Body-colour from Turner's "Calais"* (5¼ × 8½). Ruskin.

177. *Study in Pencil from Boat in the Same* (8 × 5½). Ruskin.

178. *Copy of Frescoes in the Piazza d'Erbe, Verona.* Water-colour by A. Alessandri.

179. *Arcades of St. Peter's, Rome.* Pencil study by Turner.

180. *River Wye* (Chepstow Castle). Etching.

THE LONG CABINET

This is a long cabinet, of different shape from the others, containing sixty examples. These include two pencil drawings by Prout (No. 2, "Crowland"; No. 3, "Thirsk"); several water-colour copies of Venetian pictures by Mr. C. Fairfax Murray; eleven studies of birds ("Zoo, 1877") by H. S. Marks, R.A.; a water-colour drawing of Lucca (No. 46) by Newman; sketches of details of the Ducal Palace by G. Boni (Nos. 24, 27, 36); a series of pencil sketches in the Isle of Man; and a series of leaves from a Norwegian sketch-book by Miss Lilian Trotter: to these latter, Ruskin refers in *The Art of England*, § 21.

THE FRANCESCA CABINET

This cabinet contains twelve of the drawings by Miss Francesca Alexander which were reproduced for Ruskin in the volume entitled *Roadside Songs of Tuscany* (see a later volume of this edition). Their presentation to the Ruskin Drawing School is recorded, and the educational purpose of them explained, in *The Art of England*, § 147. The drawings are:—

1. *Beatrice* (frontispiece to the book). See *Art of England*, § 84.
2. *Isabella of l'Abetone.* (Part iv.)
3. *Rispetti* (The Lovers' Parting). (Part iv.)
4. *Christ, the Child.* (Part viii.)
5. *Zingarella.* (Part v.)
6. *The Gipsy Prophesying.* (Part vi.)

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7. *The Madonna Teaching.* (Part vi.)

8. *Christ and the Woman of Samaria.* (Part vii.)

9. *St. Christopher at the Cross.* (Part ix.)

10. *St. Christopher and the Hermit.* (Part ix.)

11. *St. Christopher at the Shore.* (Part x.)

12. *St. Christopher in the Ford.* (Part x.) For Nos. 9–12, see *Art of England*, § 85.

THE TURNER CABINETS

There are four cabinets which contain Sketches and Studies by Turner, lent by the Trustees of the National Gallery. The catalogue of three of these has already been given (Vol. XIII. pp. 560–568). It is there stated (p. 568 *n.*) that twenty-five drawings from a sketch-book of Turner's were framed by Ruskin; these are in a separate, and smaller, cabinet. Mr. Macdonald made lithographs from several of them, which Ruskin intended to publish as drawing examples. The three other Turner cabinets contain the 296 examples already catalogued; the "Extra Pieces" (Vol. XIII. p. 568) are in drawers or cupboards.

THE BLACK CABINET

This is a cabinet which Ruskin placed in the School to contain selected examples of how not to do it, or specimens of art which his pupils were not to admire. The cabinet was painted black, and the frames are also black; but Ruskin never filled them.[1]

THE UNFRAMED EXAMPLES

At the time of Ruskin's leaving Oxford (1884) there were numerous examples which were not framed or placed in cabinets. Many of them were at one time or another placed in one or other of the framed series, being afterwards superseded by other examples; others, again, were intended by Ruskin to supersede examples now in the frames. In 1887, after Ruskin had severed his connexion with Oxford, he re-claimed a large number of examples which had not been included in his deed of gift to the University. In all one hundred and eleven examples were then removed, including fifty-five drawings or sketches by Ruskin himself, and others by Burne-Jones, A. Burgess, A. Goodwin, Kate Greenaway, John Leech, Leighton, C. F. Murray, Prout, and Turner.

Of examples which remained unframed, the greater number has recently

[1] In a letter to Mr. Macdonald (Brantwood, April 26, 1883) Ruskin says: "I *had* forgotten the Pernicious Cabinet altogether! . . . Take great care of the exiled Perniciousnesses. I've got such a precious lot even for a Pernicious Shelf."

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been placed in the cabinets. Several, however, remain, for which no suitable place has at present been found.

These unframed examples include several *architectural studies* made for Ruskin by various artists as records of interesting buildings. Among this class are:—

A plan of the Church of S. Nicola at Pisa (probably by G. Boni: compare p. 201 *n.*); a water-colour copy of a fresco at Ravenna, Sta. Maria; the lintel ornament, north doorway of the Cathedral of Bourges (wash on grey paper, by F. Randal, dated November 1883: compare Educational Series, No. 53, p. 79 *n.*); a drawing by A. Burgess of the Ducal Palace Capital, of which a photograph is No. 131 in the Reference Series (see above, p. 39 *n.*); and a study of the towers of Bologna (in pencil and white on grey paper).

Among the unframed *Studies by Ruskin* there are also several architectural studies: "Details at Laon" (pencil studies 12 × 8, dated "14 August 1882"); on one mount, a pencil study of church towers (Ruskin had these engraved by Mr. Allen, but did not use the plate).

Also by Ruskin are various exercises in heraldry, including (on one board) water-colour studies (14 × 9) of the "Shields of Edward the Martyr, Ethelred the Unready, and Edmund Ironside"; and another study of a shield (9 × 9). Also a study in water-colour of a cylinder and drum ($6\frac{1}{2} \times 7\frac{1}{2}$); this was an elementary exercise intended for a further series of *Instructions*.

There also remain unframed several botanical studies by Ruskin, including two studies of "Heather" (pen and ink, $3 \times 1\frac{1}{2}$ each); two studies of "Ling" (water-colour, $9 \times 5\frac{3}{4}$ each); a pencil outline of an enlarged strawberry; a study in violet carmine of bay leaves (14 × 20), with a pencil study of the same on the back; and another study of leaf and flower in pencil (12 × 8). There are also several studies of foliage by H. S. Marks, R.A. There are also, by Ruskin, two landscape sketches in one mount (hurried pencil memoranda); a water-colour study of a small piece of blue enamel; a water-colour study of a posy ring; and a water-colour drawing ($10 \times 6\frac{1}{2}$) of seashore.

The miscellaneous examples, which are at present (1906) unframed, include thirteen leaves of *The Book of Hours of Yolande of Navarre* (see above, pp. 269, 270); two leaves from an illuminated Persian MS.; several facsimiles from MSS. at Monte Cassino (see above, p. 50); a large number of woodcuts by Burgkmair, Holbein, and Dürer (for which see *Art of England*, § 135); a drawing, by Rubens (?), of a man attacked by a snake; an etching of Turner's "Tornaro" (in Rogers's *Poems*), by Brunet-Debaines; St. Jerome in his cell (water-colour study by A. Burgess); some studies of fishes (water-colour), by Miss Acland; and some very delicate coloured drawings of shells.

Several lithographs by Prout (from his *Sketches in Flanders and Germany*) also remain unframed.

There is a bundle of cartoons from *Punch*, from which Ruskin sometimes drew to illustrate his lectures (see *Art of England*, §§ 147, 151); also various miscellaneous woodcuts, etc. (such as those referred to in *Art of England*, § 184).

There are also several photographs—among them, one of Iffley Church (which was shown in the lectures on *The Pleasures of England*, § 85); and several of Burne-Jones's "Days of Creation" (for a reference to these, see *Art of England*, § 56).

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APPENDIX

I. THE OXFORD ART SCHOOL SERIES (1877)

II. "NOTE BY PROFESSOR RUSKIN" (1883)

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I

THE OXFORD ART SCHOOL SERIES

(1877)

In the preface to *The Laws of Fésole* (1877) Ruskin announced his intention of issuing, as drawing copies to be used in connexion with that book, "engravings or lithographs of the examples in my Oxford schools, on folio sheets, sold separately."[1] Several of these were engraved; some were lettered "Oxford Art School Series," and Mr. Allen was authorised to announce them in his List of December 1877 as forthcoming. Ruskin's serious illness some weeks later brought the scheme to an end, but a very few copies of some of the plates were, if not published, yet given to individuals or schools. Reproductions of them (necessarily reduced in size) are, therefore, here included. The subjects of the plates are as follow:—

"Elementary Constructions" (lettered also "Oxford Art School Series Plate 2.[2] Drawn by John Ruskin. Engraved by George Allen).—This is given over-leaf (Plate LXXI.); the letterpress belonging to it has been found among Ruskin's MSS., and is therefore here subjoined:—

Construction 1

Draw the basic line A D an inch long.
With centre A, and radius A D, describe arc *k m*.
With centre D, and the same radius, describe arc *k l* cutting the arcs *k l* and *l m* in *k* and *l*.
Join A V and D V.

Construction 2

Repeat Construction 1.
Join the points A*l*, D*k*, V*m*. Your lines will prove the accuracy of your work by intersecting in O.

[1] [Vol. XV. p. 346, and compare *ibid.*, pp. xxvii. and *n.*, xxviii. See also above, Introduction, pp. xxvi.–xxvii.]

[2] [Plate 1 was to have been a drawing of the Alpine Narcissus; see above, p. 243 and *n.*]

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Construction 3

Repeat Construction 2, but draw with the pen only the central angle A V D, and the lines within it, terminating at P, B, and C.

With centres P, B, and C, and radius A B, describe the semicircles on each side of the triangle.

This figure, consisting of semicircles described on the sides of an equilateral triangle, you are to call the "side-trefoil."

Construction 4

Repeat Construction 3, as far as to complete the triangle A V D.

With centres A, V, and D, and radius A B, describe the three portions of circles round the angles, meeting each other in P, B, and C.

This figure,—composed of portions of the circles which are drawn from the points of the triangle for centres, so that if completed they would touch each other but not intersect,—you are to call the "angle-trefoil."

Note for more Advanced Students

It is evident that on every equilateral and equiangular figure, however many sides it may have, foils of semicircles may be thus drawn on its sides, and with the same radius (half the side), foils of curves greater than semicircles on its angles. These figures you are to draw as you have time, calling them respectively the "side-quatrefoil" and "angle-quatrefoil," the "side-cinqfoil" and "angle-cinqfoil," and so on. Each of these polygonal figures will give a different proportion of the sides in the quadrilateral figure V B O C, and this figure in each polygon, with the circle drawn round it from V, is to be called the "angle-foil" of that polygon. Every petal of flowers referable to a central point, O, may best be described by its relations to the angle-foil of the polygon, corresponding to the number of its petals.

Construction 5

Draw the basic line A D not less than two inches long.

With any point, P, near the middle of it for centre, and an inch length of radius, describe the semicircle A B C D.

With A and D for centres, and the same radius, describe B P, and C P.

The decoration and application of this simple group of curves is the first element of architecture in the period of transition from Latin into Gothic.

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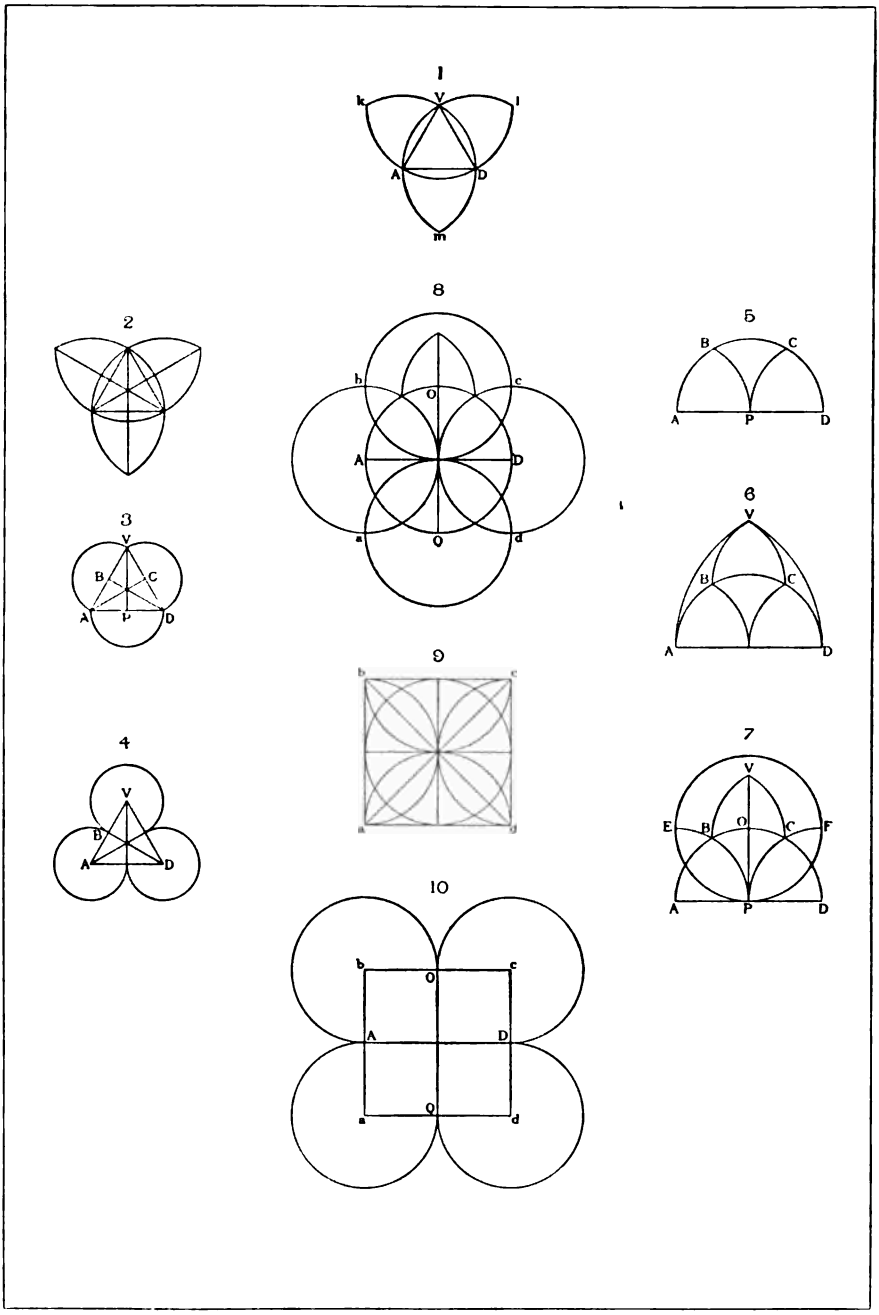

J. Ruskin

G. Allen
Vaus & Crampton sc.

Elementary Constructions

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Construction 6

Repeat Construction 5.

With B and C for centres, and the same radius, describe arcs B V, C V, meeting in V.

With A and D for centres, and the radius A D, describe arcs D V, A V.

The arc A V D, enclosing an equilateral triangle, is the central arch of Gothic design, and the spaces A B V, D C V are its proper cusps.

I shall always letter Gothic arches in this manner:—

V will be their vertex, A P their basic line, P the foot of the perpendicular for vertex, B and C the points of the two cusps.

Construction 7

Repeat Construction 6, but do not draw the arcs D V, A V.

Join V P, cutting the semicircle A O D in O.

With centre O, and radius O P, describe circle E P F.

With centres A and D, and the same radius, continue the arc P B to meet the circle in E, and the arc P C to meet the circle in F.

Construction 8

Repeat Construction 7, but complete the semicircle A O D into the circle A O D Q, and produce the line V P to cut it in Q.

Then, with centres A, O, D, Q, and radius A P, complete the four outer circles, intersecting each other in *a b c d*.

Construction 9

Repeat Construction 8. Join the points *ac, bd, ab, bc, cd, dd,* and having put colour on these, and the portions of circles included by them, efface the rest of the pencilled construction.

This figure is the first limit of all pure shaft capital and base decoration, and of heraldic design.

Construction 10

Repeat Construction 9, and efface all the lines, except those of the square and its quarterings.

With centres *a, b, c,* and *d,* and the constant radius A Q (= A D in Fig. 1), describe the four portions of circles.

You are to call this figure always the "angle-quatrefoil," corresponding to, and Fig. 8, when similarly drawn on the central square, the "side-quatrefoil."

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"CONSTRUCTION FOR PLACING THE HONOUR-POINTS."—This is not given, as the same exercise was engraved as the upper figure in Plate II. of *The Laws of Fésole* (Vol. XV. p. 367). The original drawing by Ruskin is No. 6 in the Rudimentary Series (above, p. 173).

CONSTRUCTION OF FORM OF ENGLISH SHIELD.—This is given above (Plate LI., p. 239). The original drawing by Ruskin is No. 2 in the Rudimentary Series (above, p. 173).

THE SHIELDS OF CHAUCER, DRAKE, AND GEOFFREY PLANTAGENET.—This is here reduced on Plate LII. (p. 249) from Mr. Allen's engraving. The original drawing by Ruskin is No. 8 in the Rudimentary Series (above, p. 173).

"THE TWELVE ORDINARIES."—This is given to illustrate the chapter in *The Eagle's Nest*, where "the ordinaries" are described (Vol. XXII., Plate XXIII.).

OUTLINE OF ERIOPHORUM.—This is given on Plate LIV. here (p. 251); the woodcut (by H. S. Uhlrich) being reduced from Mr. Allen's large engraving for the Oxford Art School Series. The original drawing by Ruskin is No. 276 in the Rudimentary Series (p. 232).

CATENARY CURVES UNDER TENSION.—This is here reduced on the same plate from Mr. Allen's engraving. The original drawing by Ruskin is No. 5 in the Rudimentary Series (p. 173).

SQUIRREL AND BIRD'S NEST (from an illuminated MS.).—This is given on Plate LV. here; the woodcut (by H. S. Uhlrich) being similarly reduced from Mr. Allen's engraving. The original drawing by Ruskin is No. 40 in the Rudimentary Series (p. 178).

SYMBOLIC SHIELD OF ST. MICHAEL (from an illuminated MS.).—On the same plate, similarly reduced. The original drawing is No. 9 in the Rudimentary Series (p. 174).

OUTLINE OF AN EGYPTIAN BIRD.—This was drawn by Ruskin, and engraved by G. Allen. It is here reduced on Plate LVI. (p. 253).

OUTLINES OF GREEK VASES (two plates).—One is here reduced on Plate LXXII. from Mr. Allen's engraving. The original drawing by Ruskin of the vase in the centre is No. 54 in the Rudimentary Series. The vase in question was separately printed in red on a plate lettered "Copyright. Drawn by J. Ruskin. Engraved by G. Allen. Published by George Allen, Heathfield Cottage, Keston, Kent." The other outlines (also printed in red) are given on Plate LVI. (above, p. 253).

STUDY OF ETRUSCAN CUP (lettered "Copyright. Drawn by J. Ruskin. Engraved by G. Allen. Published by George Allen, Heathfield Cottage,

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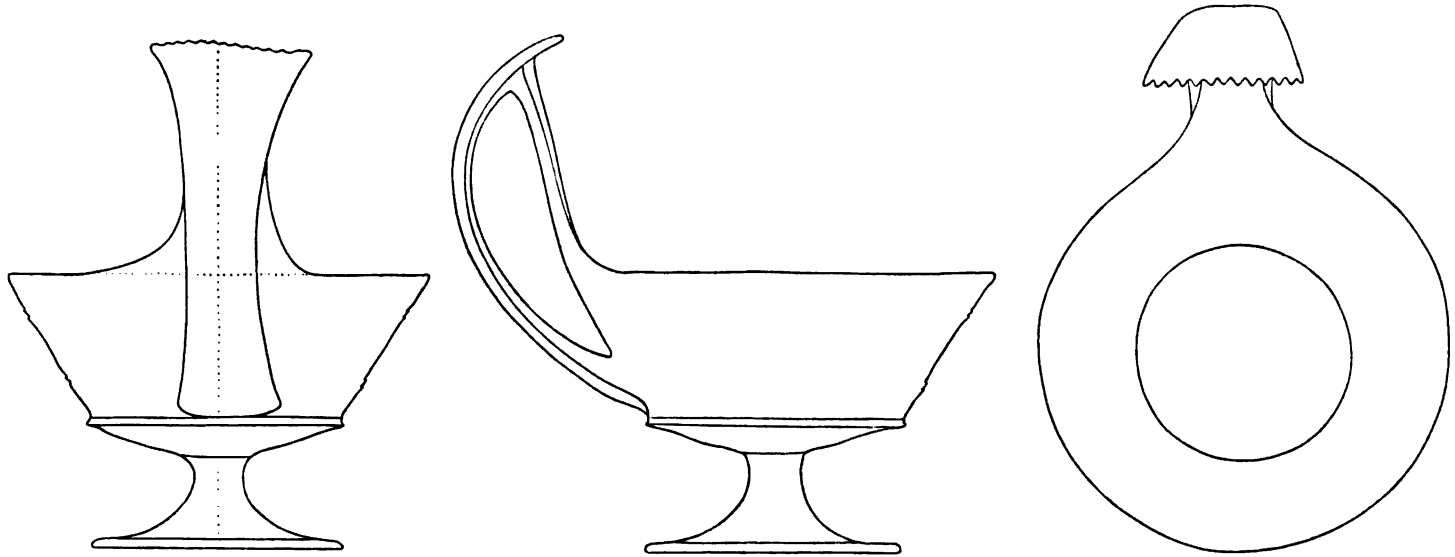

J. Ruskin

G. Allen
Vaus & Crampton sc.

Outlines of Greek Vases

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J. Ruskin

Engraved by Dalziel, Allen & Co.

Bay Leaves; and Lily of the Valley

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Keston, Kent").—This is here reduced on Plate LVII. (above, p. 254) from Mr. Allen's engraving. The original drawing by Ruskin is No. 55 in the Rudimentary Series (p. 181).

"SILENE JUNCEA" (lettered also "Copyright. Engraved by G. Allen. Published by George Allen, Heathfield Cottage, Keston, Kent").—This is not here given, because a reduced woodcut from it appears in *Proserpina* in "Line Study II."

LILY OF THE VALLEY.—This is here reproduced on Plate LXXIII. from Mr. Allen's engraving of a drawing by Ruskin.

STUDY OF BAY LEAVES.—This is here reproduced from Mr. Allen's engraving on the same plate with the lily.

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II

"NOTE BY PROFESSOR RUSKIN"[1]

(1883)

"I LEAVE for the present to Mr. Macdonald's experience and judgment the direction of the junior students in the Ruskin schools, and have arranged the following scheme of work for students of either sex entering our classes from the age of sixteen and upwards,—adapting the exercises enforced especially to the conditions of University life, but yet arranging them with the collateral view of their probable introduction in schools where more consistent attention to the subject of Art could be given than is possible in connection with the courses of reading at present necessary to distinction in Oxford. The pass certificates, however, will ultimately be given only to students who have attained such a degree of skill as must imply their having attended in the school with steadiness during the whole period of their residence in the University, giving at least a couple of hours in each week out of their best and untired time, and supplementing the work done in residence by some consistent practice during vacations.

"In the first year the student will be required to attain steadiness and accuracy in the outline of simple forms, and ease in the ordinary processes of pure water-colour painting; that is to say, he must learn to lay smooth tints within spaces of complex shape without transgressing their limits, and over spaces of large extent with equality and smoothness. The actual exercises given will be primarily map-drawing, with the necessary projections of the sphere, and such colouring and shading as may sufficiently express the character of the country; next, the delineation of *the primary types of good architectural construction;* and, in association with these, exercise in the elements of ornamental design in colour and form; the drawings being carried forward to approximate completion in light and shade.

"The second year will be given to the study of landscape, completing in connection with it that of architecture, so as to form the student's taste and judgment in that art, and to increase to the utmost degree possible his enjoyment of the historic buildings, the natural phenomena, and the organic beauty of the inanimate world.

"In the third year he will be required to draw from the beautiful forms of life, distinguishing the characters in which such beauty consists from those of awkwardness or deformity, and to copy a certain number of examples of figure-painting, such as may sufficiently direct, and in part form, his taste in the highest walks of art, while he is assisted and encouraged at the same time in the rapid sketching, both of animals and figures, from nature, so as to give him interest in familiar scenes and daily incidents."

[1] [See above, p. xxviii. The Note was printed upon one side of a flysheet, quarto. It was reprinted in E. T. Cook's *Studies in Ruskin*, 1890, pp. 67–69.]

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INDEX OF THE EXAMPLES IN THE RUSKIN ART COLLECTION

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INDEX

OF THE EXAMPLES IN THE RUSKIN ART COLLECTION

THIS is an index to the examples in the Ruskin Drawing School. It is not an index to the topics in Ruskin's Catalogues; these are given in the General Index to the edition.

The index is both of subjects and of artists. It does not include examples catalogued by Ruskin which are no longer in the School, nor examples by Mr. Macdonald, which though now in the School, do not belong to the Ruskin Collection. It does not include the sketches by Turner which are on loan from the National Gallery. For list of these, see Vol. XIII. pp. 560–568.

"S." stands for Standard Series; "Ref." for Reference; "Edu." for Educational; "Rud." for Rudimentary; "W.S." for "Working Series"; "Sup." for the Supplementary Cabinet. The numbers are those of the examples in the several series. The letter "(n.)" after a number means that the example in question is described in a footnote, not in the main catalogue. "(F. D.)" signifies that the example is a plate from "Floræ Danicæ" (see p. 241).

"R." means that the example is by Ruskin. "P." stands for Photograph, and "E." for Engraving.

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"Modes au Premier" (R.), Rud. 134
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ALEXANDER, FRANCESCA. Twelve drawings for *Roadside Songs of Tuscany*, p. 306

ALLEN, GEORGE. Ref. 148; Edu. 231; Rud. 285, 292, 293, 299; W.S. i. 21

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Architectural Details (lithographs), W.S. i. 6, etc.
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BEAUGRAND. Engraving by, after Luini, Ref. 160

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- Falcon, from an illuminated MS. (R.), Edu. 167
- Gould's *Birds*, plates from, Rud. 195–200, 225
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- Owl: old woodcut, Rud. 45; from Mantegna (Burgess), Rud. 46
- Parrot: study after Carpaccio (R.), Edu. 161; Dutch (E.), Edu. 162
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- Studies at the Zoo (R.), Rud. 193
- Swallow (R.), Rud. 181; (E.), Rud. 223
- Swift (R.), Rud. 207
- Tringa Candida (E.), Rud. 177
- Various, from Cuvier, Rud. 206, 208–212
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- Woodcock (Hunt), Rud. 179, 180
- "Woolly Bird" (Nuremburg woodcut), Edu. 170

BOLOGNA (studies of towers), unframed, p. 306

BONI, G. Rud. 108 (*n.*), 111, 112; W.S. i. 25; Long Cabinet, 24, 27, 36; unframed, p. 306

BONIFAZIO. St. Sebastian (P.), S. 21

BOTTICELLI :—
- Holy Family (P.), Ref. 141
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- Study for Head of Danaë (water-colour), Edu. 224
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- Study of a Figure of St. Sebastian (pencil), Ref. 139
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